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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 51.

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THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

ROYAL COMMISSION OF FINE ARTS.

Whitehall, 24th March, 1843.

Her Majesty's Commissioners hereby give Notice:—

1. That the Cartoons or Drawings intended for competition, according to the notices published in April and July 1842, will be exhibited in Westminster Hall, whither they are to be sent between the hours of ten and five on any day, Sunday excepted, during the first week in June next, when agents will be in attendance to receive them; but no drawing will be received after Wednesday the 7th June.

2. Each Candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter containing his name and address, and having on the outside of its cover a motto or mark similar to that on the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

3. The title of the subject of each drawing, together with the quotation, if any, to illustrate it, must be affixed either to the back or front of the drawing.

4. Each drawing is to be sent upon, or accompanied by, a stretching-frame; but no ornamental frames in addition to the stretching-frame will be admissible.

5. The artists or their agents may attend to examine the works sent by them, and to re-stretch such drawings as shall have been detached from their stretching-frames and rolled for the convenience of carriage.

6. No drawing will be allowed to be retouched after having been received, except to repair an injury occasioned by accident, and then only by the artist himself.

7. Every possible care will be taken of the works sent, but in case of injury or loss the Commissioners will not be responsible.

8. All the drawings will be exhibited, and catalogues will be published.

9. The names of the judges appointed to award the premiums will be made known.

By Command of the Commissioners,
C. L. EASTLAKE, Secretary.

ROYAL ACADEMY, TRAFALGAR-SQUARE. — NOTICE TO ARTISTS. — All Works of Painting, Sculpture, or Architecture, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 3rd, or by Six o'clock in the evening of TUESDAY, the 4th instant, after which time no work can possibly be received, nor can any works be received which have already been publicly exhibited.

The other Regulations necessary to be observed may be obtained at the Royal Academy.

HENRY HOWARD, R.A., Sec.

Every possible care will be taken of works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss; nor can it undertake to pay the carriage of any package which may be forwarded by carriers.

N.B. Pictures and Drawings will be received on the South Side of the Building, and Sculpture on the North. The prices of works to be disposed of may be communicated to the Secretary.

ARTISTS AND AMATEURS' CONVERSAZIONE. — The NEXT MEETING of the SEASON will take place on WEDNESDAY, 5th APRIL, at No. 6, PALL MALL.

BRITISH INSTITUTION, PALL MALL. — The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN daily, from Ten in the Morning till Five in the Evening. Admission, 1s. Catalogues, 1s.
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By Order,
M. ANGELO HAYES, Secretary,
(Military Painter in Ordinary to the Lord-Lieutenant.)
No. 34, Westmoreland-street, Dublin.

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GEORGE GODWIN, F.R.S., F.S.A. } Hon. Secs.
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4, Trafalgar-square, 31st March, 1843.
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ESTABLISHED 1829.

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P.S. J. C. had the honour of dedicating a Specimen of his Art to the Queen and Prince Albert, which was most graciously received and much admired by her Majesty and the Court.—See Literary Gazette, 1218, 23rd May, 1840; 1st August, 1840; and 14th May, 1842. Nith Lodge, Dumfries, 9th March, 1843.

THE ART-UNION.



LONDON, APRIL 1, 1843.

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NOTES ON BRITISH COSTUME.
PART THE FOURTH.

BY FREDERICK W. FAIRHOLT.

YORK AND LANCASTER.

The effigies of Henry IV. and his Queen, Joan of Navarre, in the Chapel of St. Thomas-à-Becket, Canterbury Cathedral, are elegant instances of a style of royal costume, uniting richness, grandeur, and simplicity. The king's dalmatic is ornamented by a simple border, and has at the sides an opening similar to a pocket-hole, surrounded by a richly-wrought border; a sort of tippet, or cape, envelopes the shoulders and reaches to the waist; the sleeves of the dalmatic are wide, and display the tighter sleeve of the under tunic, with its row of buttons and its rich border at the wrist. The royal mantle is full and flowing, with a plain narrow border, fastened across the breast by a richly-jewelled broad band, secured to lozenge-shaped clasps of elaborate workmanship, and from which descend cords and tassels. But the most beautiful portion of the "Glory of Regality" exhibited on this effigy is the crown, surrounded by oak-leaves and fleur-



de-lis, and which could scarcely be more appropriately conceived as the diadem of a monarch claiming territory in France as well as Britain.

To this splendid bauble Henry clung with characteristic fondness, and, although so indirectly obtained, endeavoured to sooth his latest hours by ordering it to be placed upon the pillow of his deathbed. Few monarchs could cling to the outward display of power with greater pertinacity and more unfeigned delight than Henry; under this influence he adopted for his motto or device the word "Soverayne," and introduced the collar of SS., the initials of that impress, to be worn by his nobles; an ornament and a motto frequently repeated on his tomb.

The Queen's dress is simple—a long gown, open at the sides, and displaying the jewelled girdle beneath, and ornamented by a row of large buttons richly chased, with a flowing mantle secured by a cord, a collar of SS. round the neck, and the hair incased in a caul of jewelled network, from which a veil descends, complete her costume, which, like that of the king, is rich and majestic. The crown is similar to that of her husband.

The very singular gown, open at the sides, and displaying the dress beneath, and the girdle that confined the waist, as worn by Queen Joan, is first observable on monuments of the time of Edward III. It is clearly seen on the effigy of that monarch's daughter, Blanche de la Tour, in Westminster Abbey, and also upon one of the females on his tomb. The effigies of Beatrice Countess of Arundel, Lady de Thorpe, the Countess of Westmoreland, and others in Stothard's "Effigies," display the fashion with great perspicuity. A fine example has been selected for engraving here, from the Royal MS. 16, G 5. It will be



seen that the figure to the left in this cut is habited in one of these singular dresses; while the female confronting her wears a simple tight-fitting gown or cote-hardie, with a girdle loosely encircling the waist, and joined in the centre by circular clasps, from whence hangs an ornamental chain. This may be considered as the fair average costume of a person of the better class; and the lady beside her displays that of the wealthy and noble: it is the same in form, but has, in addition, the sideless gown, with its facing and border of fur; it appears to cover the front of the body similar to a stomacher, a row of jewels running down the centre, in colour green, blue, and red, alternately. * The ermine appears also to line this robe, and it may be seen distinctly where it is lifted. This dress, in the original, is coloured of a deep ultramarine blue, while the tight-fitting gown beneath, similar to the one worn by the other female, is of "Baudékyn," or cloth of gold; † the girdle round the

* It is sometimes confined to the hip on each side by a jewelled brooch, as in the effigy of Lady Beauchamp of Holt, in Worcester Cathedral, engraved by Mr. Hollis in his "Monumental Effigies."

† Cloth of Baudékyn was cloth of Baldach, or Babylon, whence it was originally brought. It was the richest kind of stuff, the web being gold and the wool silk, with embroidery.

hips is seen at the opening on each side of the dress, which is long and capacious at bottom, trailing on the ground and completely hiding the feet. This peculiar costume continued in fashion until the reign of Henry VI.



The male costume of Henry IV.'s reign is here delineated from the illuminations in a little calendar of the year 1411, preserved in the Harleian collection, and numbered 2392. In the original MS. they represent a winter and summer month. The elder figure, seated in his chair, is an interesting example of the costume of that class of the community whose lives were in "the sere and yellow leaf." He wears a dark cap or hat, turned up behind only, so that it forms a projecting point or shade for the eyes in front: such hats were worn until the latter part of the period of which we are treating. * A close-fitting hood envelops his head and shoulders, having buttons down the front. A long gown, very similar to that worn during the reign of Edward I., already engraved in part 3, but tighter in the sleeve, completely envelopes the body; it is fastened by a row of buttons in front, and the sleeves are secured by a similar close row from the elbow. By looking at the younger figure we shall perceive that the great excess of cloth in sleeves and gowns, so glaringly visible in the previous reign, had a little abated. The gown or tunic reaches only to the knee, where it is cut into the form of leaves; in the original delineation it is of a dark chocolate colour, and is secured round the waist by a close-fitting ornamental girdle. The wide sleeves are of a different colour, and are generally light when the body of the dress is dark, or vice versa; the juncture at the shoulder being slightly ornamented. Tight hose, and boots reaching above the ankle, which are deprived of their enormous crackones, or long-pointed toes, finish the dress, which is much less foppish than that worn during the reign of Richard II. The hair is parted in front, and curls at the sides; and in some instances we find the gentlemen confining their locks across the forehead by a very feminine jewelled band.

Sumptuary laws of a stringent kind, for the regulation of excess in apparel, were revived with considerable additions during this reign, by which the costume of the members of the community was sought to be regulated by the rank or riches of the wearer. No person of lower estate than a knight banneret was by these enactments permitted to wear cloth of gold or velvet, or to appear in a gown that reached to the ground, or to wear large sleeves, or use upon his dress the furs of either ermine or marten; while gold and silver ornaments were strictly forbidden to all who were not possessed of two hundred pounds in goods and chattels, or twenty pounds per annum. Gowns and garments cut into the form of leaves and other figures at their edges, or or-

* During the recent rage in France for all things connected with the "Moyen Age," these hats were resuscitated; and two years ago, were pretty commonly worn in Paris; they were formed as above described, and accorded better than might be expected with modern costume.

namented with letters or devices, were altogether condemned, and declared forfeit to the king, while the unlucky tailor who manufactured such finery was rendered liable to imprisonment during the royal pleasure!

The effect of these severe enactments very much resembled stage-thunder, which may startle us at first by its loudness, but its utter harmlessness soon composes the nerves. The perfect inattention showed by all classes of the community to any of these laws, rendered them complete dead letters on the Statute-book, where they lay "all sound and fury, signifying nothing." Occleve in his valedictory poem on the pride of serving-men and their wastefulness in clothing, declares his horror at seeing them walk in robes of scarlet twelve yards wide, with sleeves hanging to the ground, and bordered or lined with fur to the value of twenty pounds or more, declaring that they see no merit or virtue in any man but him whose array is outrageous. He adds:—

"Also there is another new jett,
A foul waste of cloth and excessive;
There goeth no less in a man's tippet
Than a yard of broad cloth by my life."

He then asks how such menials are to assist their masters, if they should be suddenly assailed, when their

"— arms two have right enough to do,
And somewhat more, their sleeves up to hold?"

He declares they have thus rendered themselves as unserviceable to their lords as women, and satirically declares what he considers to be their only utility in the words—

"Now have these lords little need of brooms
To sweep away the filth out of the street,
Since side * sleeves of penniless grooms
Will it up lick, be it dry or wet."

These literary gentlemen of the middle ages at least practised what they preached, as far as we can judge from their "lively effigies" still remaining to us. John Gower—"the moral"—who died in the year 1402, lies buried in St. Saviour's, Southwark; he is habited in a plain gown, tightly enclosing the neck, and having sleeves fitting easily but not widely; this gown hangs to the feet, which it completely covers, being secured down the front, from the neck to the bottom, by a single row of large buttons. He wears no girdle, and no other article of his dress but this simple gown is visible. His only ornaments are the collar of SS, and a fillet confining his hair, upon which is inscribed, "Jhu. merle," the clasped hands and simplicity of figure and face admirably portraying, in obvious truthfulness, a man who did much good in his own day, and who looked upon God's gift of poetry, intrusted to him, as a high and holy thing not lightly to be used, but for his glory and the good of man.† Geoffrey Chaucer, who

* Side-sleeves are wide sleeves. The word is still used with that signification in Northumberland among the commonalty, the tailor being admonished, when a capacious garment is wanted, "to myke it syde enough." I have this on the authority of a resident in that part of England.

An ignorance of this meaning of the word has rather puzzled some commentators on our old poetry. In Ellis's "Specimens of the Early English Poets," is printed a curious poem on the power of money, personified under the form of "Sir Penny," and, among many other instances, his success with the ladies is declared:—

"Long with him they will not chide,
For he may get them trail side
In good scarlet and green."

The editors inquire in a note whether the phrase in italics means that they may "wear trailing gowns." It plainly means that a superabundance of finest cloth may be procured through the intervention of this puissant knight.

† I remember—and it is always a painful remembrance—Gower's tomb, in its original station, in the nave of St. Saviour's, on the north side. It might be truly called "magnificent in decay;" the entire tomb and its ornaments were elaborately painted and gilt, while elegantly-designed figures of Charity, Mercy, and Pity were painted in fresco behind, encircled by scrolls, upon which the inscriptions were painted that now appear upon that part of it where these figures once were; for the tomb has been moved within the last few years, and every trace of painting and gilding obliterated by a ghastly coat of white colour, that has for ever destroyed this interesting and beautiful relic of antiquity, "by guardian hands depraved," in the progress of ignorant improvement—"a fice for the phrase!"

alludes to him with that affectionate respect which true genius can always afford even a humble fellow-labourer in the same field, is depicted by Occleve from his own memory of this master-spirit of the age. His dress is similar to that of Gower, except that his gown is scantier (showing his short boots), and his sleeves wider; he also wears a hood. This portrait has been frequently engraved, but the best one in existence is that in Sloane MS. 5141, and which has been beautifully engraved and coloured after the original, in Shaw's "Dresses and Decorations." Occleve is also very soberly habited, as befits a scholar and a gentleman.

Strutt has copied, in his "Regal Antiquities," pl. 30, a very curious illumination from the Digby MS., No. 233, in the Bodleian Library, at Oxford. It represents Henry seated on his throne, and receiving a copy of Occleve's "Regimine Princeps" from its author; he is surrounded by his courtiers, one of whom is particularly remarkable for the dress he wears, which is party-coloured, diagonally across the body, the upper half dark, with its sleeve; and the lower part light, with the opposite sleeve; and he also wears a hat looking two centuries more modern than the era of the fourth Henry.

Of his son and successor the monumental effigy still remains in the Abbey; but, unluckily, the head was formed of silver, and was, therefore, too tempting a bait for the ecclesiastical spoilers of the 17th century, who ruthlessly consigned it to the melting-pot. The robes worn by this figure are similar to the ordinary regal costume of British sovereigns at this period, but are void of all ornament or embroidery. Above the tomb are suspended (after the usual fashion of interments during the age of which we are speaking) the helmet and shield of the king, with the saddle upon which he may have sat during some of his glorious victories; the helmet is a tilting-helmet, such as was usually worn over the basinet, in times of peace, during a tournament or joust; and therefore we must not, in this instance, imagine we gaze upon

"the very casque
That did affright the air at Agincourt."

We are not however without a likeness, small and minute though it be; for among the MS. in Bennet College Library, Cambridge, there is one volume which was presented to Henry by John de Galopes, Dean of the Collegiate Church of St. Louis, in Normandy, and which has an illumination representing the presentation of the volume to the sovereign on the throne, attended by his courtiers. It is a curious and valuable picture, and has been engraved by Strutt in his "Regal Antiquities," pl. 40.* The king's dress is chiefly remarkable for the singular girdle he wears, which has suspended from it, at regular intervals, by ornamental chains, a series of circular pendants; a fashion which appears to have been indulged by the gentlemen of the day, and to have continued until the reign of Henry VII., for we meet with similar rows of hanging ornaments surrounding the waist in illuminations during the whole of this period.

A curious example of these odd decorations occurs in the engraving here copied [next col.] from Royal MS. 15, D 3. The gentleman wears a baldrick slung across his person from his right shoulder, and reaching to his left knee, which is decorated in its entire length with a series of small bells, hanging by loops, so that the gallant gentleman must, upon the slightest motion, have rivalled a team of waggon-horses, to whose bells those upon his baldrick bear an exact resemblance. It will be seen that his dress, with this excep-

* There is a portrait in the British Museum, bequeathed by Dr. Andrew Giffard, said to be of Henry V. It of course is not so old as the era of that prince, but it bears marks, in the cut of the hair and other minor peculiarities, sufficient to warrant a supposition that it was copied from some authentic original, of a more perishable character, perhaps, and which this might be intended to perpetuate. It is worth consideration, but perhaps may not thoroughly be relied on, although it has been frequently engraved.



tion, varies in no essential particular from the dresses of the previous reigns of Richard II. and Henry IV; while that of the lady is similar in the head-dress, which had become decidedly square in its shape; the tight-fitting long-waisted gowns were pretty generally discarded, and the waist became gradually shorter, while the sleeves were again extravagantly wide and long.

The head-dresses of the ladies during this period were the most remarkable and striking novelty in fashion adopted, and which continued varying in absurdity and monstrosity until the death of Richard III. It is impossible to conceive anything more preposterous and inconvenient than some contemporary representations of this fashionable head-gear. The annexed engraving will however convey an idea of these things much better than pages of description, selected as they are from effigies of "ladyes fayre," who gloried in displaying such inventions surmounting their fascinating countenances when they walked the earth. Fig. 1. is from the tomb of Lord Bardolf (circa 1406), and his Lady Joan,* whose head-dress very clearly



shows the horned additions to the golden caul at the sides of the head, which had remained so long in fashion, and which is now surmounted by these ugly elevations, from which hangs a small veil behind the head. Fig. 2 is a little less ugly and unassuming, and is worn by Catherine, Countess of Suffolk, and wife of Michael de la Pole, who died during this reign at Harfleur, while serving in Henry's French

* Described in Stothard's "Monumental Effigies" as the supposed effigies of Sir R. Grashill, but which have been, since that work was finished, correctly ascribed to Lord Bardolf by Mr. Kempe.

SPAPER



was. This lady's dress is altogether simple and unpretending. No. 3 is, on the contrary, as extravagant an example of the fashion carried to excess as now remains to us, and is exhibited on the effigy of Beatrice, Countess of Arundel, in the church at Arundel, who died 1439. Her head-dress is altogether in the extreme; the side ornaments of the face are preposterously large and ugly, while the veil that covers them is stretched out to its full extent, and supported probably by wires. The coronet above, of equally enormous proportion, descends from the forehead down the back of the head, and completes a head-dress that in size endeavouring to be sublime, has certainly taken the one step farther, and reached the ridiculous.



The engraving here given, from a brass in the church of Kingston-on-Thames, will afford a good example of the costume of the middle class and gentry of this period. It has been engraved from a sketch I made about twelve months since, when it was uncovered, after very many years' concealment, and it has not been before engraved that I am aware of. The gentleman and lady are in dresses plain, but elegant in some of their details, which have been engraved on a larger scale between the figures, fig. 1 being one side of the caul of the lady's head-dress; fig. 2, the brooch confining her mantle; and fig. 3, the end of the gentleman's girdle, with its beautiful pendent ornament attached by a chain.

During the troublesome period that succeeded the death of Henry V., until peace was again established by that of Richard III., it would appear as if the minds of the English nobility and gentry sought relief in the invention of all that was absurd in apparel, as a counter-excitement to that feverish spirit engendered by civil war. All that was monstrous in the past was resuscitated, and its ugliness added to by the invention of the day, until ladies and gentlemen appear to be mere caricatures of humanity. To detail or depict one-half of their doings, would be impossible in thrice the space I have to devote to the subject. It has been done, however, by a contemporary hand; and any person who can obtain a sight of a very curious volume in the Harleian Collection, marked 2278, may see enough to convince him of the lengths to which the votaries of fashion now carried their whims. The volume is a small quarto, full of splendidly-coloured and richly-gilt illuminations, and is the very volume given to Henry VI., when he passed his Christmas at Saint Edmundsbury, by William Curtes, who was then abbot of the monastery there. The volume is a life of St. Edmund, by the famous John Lydgate, written in tedious rhymes, for his Majesty's especial gratification.

Specimens have been selected from the costume exhibited in this volume, for the use of those persons who may never see the original, and which give a fair idea of that generally depicted.



"*Hommage aux dames*," let us consider the ladies first, who seem to have had a fixed determination to render themselves the most conspicuous of the sexes, by the variety, size, and capacious form of their head-dresses. The group here engraved is exactly copied from the volume described, without the slightest attempt to correct it in any particular, and well exhibits the fanciful variety indulged in by the fair wearers. The most unpretending head-dress is that worn by the foremost of the group. The heart-shaped one of the lady to her left is of very common occurrence; which is also the case with the turban worn by the farthest figure of the group. The other lady, whose forehead is surmounted by a pointed *coiffure*, is by no means so ungraceful as many of her contemporaries. The dresses, it will be observed, are worn long and full, with sleeves wide, and tight at the wrist, or in the opposite extreme; of both which fashions we see examples here. The ladies' gowns are trimmed with fur at the wrist, round the neck, and sometimes round the seam at the shoulders. Their waists are exceedingly short, giving a very long and ungainly appearance to the lower part of the figure, at the expense of a compressed look to the upper portion.

The head-dresses of the ladies can, however, be but slightly understood by a single engraving; they exist in so many varieties, and appear to have been constantly on the change, while vari-



ous patterns were adopted by various gentlewomen; and a group of them collected together on any great public occasion, must have presented a very singular assemblage of forms. A few more are accordingly given of the most ordinary kind, all selected from the same manuscript. Fig. 1 is a horned *coiffure*, which may be said to be "strangely and fearfully made," and of a pattern that excited the ire of the sober-minded satirists of the day to an irrepressible pitch. The ladies were declared to carry about with them the outward and visible sign of the father of all evil, proudly, triumphantly, and without shame! Lydgate, the monk of Bury, the most celebrated poet of the day, set his never-wearied pen to the task of condemnation, and produced a ballad against them—"A Ditty of Women's Horns"—the gist of the argument, and burthen of every verse being an announcement that

"Beauty will show, though horns were away."

He declares that—

"Clerkes record, by great authority,
Horns were given to beasts for defence;
A thing contrary to feminity,
To be made sturdy of resistance.
But arch wives, eager in their violence,
Fierce as tigers for to make affray,
They have despite, and act against conscience.
List not to pride, then horns cast away."

He then excuses himself to the ladies for what he considers a justifiable condemnation, quoting the example of Scripture characters, his last verse alluding to the

"Mother of Jesu, mirrour of chastity,
In word or thought that never did offence,
True exemplar of virginity,
Head spring and well of perfect continence;
There was never clerk, by rhetoric nor science,
Could all her virtues rehearse until this day;
Noble princesses of meek benevolence,
Take example of her—your horns cast away."

Nothing, however, that could be said, sung, or written, appears to have had the effect of preventing these fashions from becoming universal.

The turban of fig. 2 is pretty frequently seen of true oriental form, and certainly much less extravagant in its proportions. A simple roll of cloth sometimes encircles the head, the hair being brought through its centre, and allowed to stream down the back, as in fig. 3. A front view of a forked head-dress, with its small hanging veil, is seen in fig. 4; and fig. 5 exhibits another variety of the same fashion, less acutely pointed, and modified in the centre.



The dress of the gentlemen may be comprehended by an examination of the above figures, selected with a view to display the most ordinary and least whimsical and extravagant costume then worn. That of the gentleman with the dog varies but little from the fashion that had commenced so long previous, except in the cap, which is composed of a thick roll of stuff encircling the head like a turban, and styled a roundlet, having to its inner edge a quantity of cloth attached, which covers one side, while a broad band of the same material, secured to the other, hangs down to the ground, unless tucked in the girdle or

wound round the neck with the end pendent behind. The cap is frequently seen suspended by this band at the back of the wearer, and thus preventing it from falling, which would appear to be the legitimate use and intention of the invention. The figure opposite has a similar cap with its band or "tippet;" his sleeves are remarkably wide, and cut into ornamental escallops; the girdle confining the waist being remarkably low, in contradistinction to that adopted by the ladies, and which sometimes is seen encircling the hips, giving the body an exceedingly swollen and ungainly appearance. The central figure behind exhibits the fashion, now universal, of closely shaving the face and cropping the hair above the ears, giving an amount of meanness and harshness of feature, to the effigies and delineations of the period, very unpleasant to view. This gentleman wears the sleeves "shaped like a bagpipe," which come in for their fair share of monkish censure, as receptacles for theft, when worn by servants and fashionables of questionable character, who haunted public places in the pursuit of what Falstaff calls their "vocation."

There is no monumental effigy of the unfortunate Henry VI., who, loving retirement and religious seclusion, was denied their enjoyment living, and knew no rest in the grave. The body was conveyed from the Tower to St. Paul's, and then buried at Chertsey, whence it was again removed to Windsor, to allay the uneasiness of Richard III., who was annoyed by the popular belief of miracles effected at his tomb. When Henry VII. wished to remove it to Westminster, it appears that it could not be found.

Of the representations of this monarch, his queen and court, the best is that to be found in the Royal MS. 15, E 6, which depicts John Talbot, Earl of Shrewsbury, presenting a volume of romances to the king and queen. It has been engraved by Strutt, in his "Regal Antiquities," and by Shaw, in his "Dresses and Decorations;" the tapestry supposed to represent these illustrious personages in St. Mary's Hall, at Coventry, also engraved in this work, is of a later date, probably of the time of Henry VII. In the volume we have used for our examples of costume there is also a representation of Henry. The painting formerly at Strawberry Hill, and supposed to represent the marriage of Henry with Margaret of Anjou, is certainly of a later date, if it does represent the marriage of Henry at all, which is not positively ascertained.

[We are reluctantly compelled to break this DIVISION of the subject, and postpone its continuation until next month. A variety of matters are pressing upon our attention, and demand space. At the same time, we must admit that we are scarcely rendering justice to Mr. Fairholt, whose train of argument and illustration is thus prejudicially interrupted.]

ART IN CONTINENTAL STATES.

ITALY.—ROME.—Mr. Wilson.—The English architect, Wilson, came here making researches into the old manner of painting in fresco, with a view to its being applied to adorning the new buildings for the English Parliament.

Mr. E. Hauser's Cartoons for the new Basilica near Birmingham.—Edward Hauser, the painter, of Basle, has designed the cartoons intended to be painted in oil in the new Basilica erected by the celebrated architect Pugin, by desire of Lord Shrewsbury, near Birmingham. The principal design is a Last Judgment.

At the feet of the Saviour appear the seven angels, four of them blow trumpets, while the other three unfold rolls, on which words from Scripture are written. One of the blessed receives from an angel a crown of life, while another brandishes the rod of condemnation. The newly-risen form beautiful groups, among these are the wise virgins, and a soul yet in the grave is holding the emblem of salvation. The designs are greatly admired; the artist has shown much talent in adapting them to the forms of the walls.

The Fesch Gallery.—Part of Cardinal Fesch's gallery will be sold publicly in April, the remaining pictures will also be sold by auction next season.

Camuccini.—The well-known and admired artist Baron Vincenzo Camuccini having, on account of declining health, resigned his chair and appointment as general inspector of the public paintings at Rome, the Pope has appointed in his room, to the first chair in the academy of St. Lucca, the Cavalier Filippo Agricola.

BOLOGNA.—Statue of Rossini.—The city has decided that the monument to Rossini shall be placed in the Liceo Filarmonico. It is to consist in a statue representing the genius of music crowning the bust of the celebrated composer. On the pedestal is the date of Rossini's admission, as student of music, in the Liceo Filarmonico of Bologna, and that of his appointment, by the city, to be the perpetual director of that famed establishment. Near the base appears a winged child opening a book, where are inscribed the names of all Rossini's works. The whole is to be executed in white marble, and the design and execution are both placed in the hands of Professor Baruzzi, of the Bologna Academy of Fine Arts.

J. Sohn's New Plastic.—The Bavarian sculptor and modeller, Julius Sohn, of Munich, residing here, has discovered a plastic material, admirably adapted for modelling or copying works of sculpture. It is extremely soft, pliant, and capable of taking a form. When dry it does not crack; it receives any colour, and becomes tolerably hard. The works of Swankhler have been rendered popular here by means of the copies made by M. Sohn. The Academy of Sciences had ordered this plastic mass to be proved by the chemists Dumas and Gauthier, and their report has been pronounced so favourably to the invention, that its general adoption is anticipated. The Bavarian ambassador sent an account of it to the Royal Academy of Fine Arts at Munich.

FRANCE.—PARIS.—M. Brian's Bust of M. de Lamartine.—This sculptor, who obtained the grand medal at Rome, has finished the bust of the poet Lamartine for the city of Arles, where it will be placed in one of the principal squares.

Tomb of Napoleon.—We omitted last month to mention that the foundation-stone of the tomb of Napoleon in the Invalides was laid by the King early this year. Coins were placed in a box sealed within the stone; about two hundred workmen are now employed in the works under the direction of the architect, M. Visconti.

The Homograph.—Mechanical Drawing.—M. Burnier, formerly a pupil of the Polytechnic School, has submitted for the examination of the Academy of Sciences an instrument for drawing in perspective from nature, which he calls "The Homograph." Nothing can be more simple than the composition of the homograph, and the facility of its application distinguishes it from all other instruments of the same kind. It can be used to produce drawings on any scale up to the natural size of the object. Should this account be fully realized by further experience, the invention is indeed a great one.

The Painter David.—A petition has been presented to the Minister of the Interior by M. David, of Angers, having for its object to remove the remains of the celebrated painter David from Brussels to Paris.

BELGIUM.—BRUSSELS.—Coloured Daguerreotype.—The painter Lechi, of Milan, who has discovered a mode of preserving the colour in copying pictures by the daguerreotype, is now here making copies of the best pictures of Rubens, Vandyke, &c. Many miniature copies of an oil picture are produced in one day.

BERLIN.—Prof. Rauch's Model of the late Prussian King.—A most interesting sight was exhibited here; but alas! only for two days, in the studio of Professor Rauch. It was the clay model of the monument of the late King, to be placed in the mausoleum of Charlottenburg, beside that of his beloved Queen Louisa. Like that celebrated one, which was the first step in the increasing fame of Prof. Rauch, this monument is extremely simple. The dying sovereign is extended on a couch, wrapped in the military cloak it was always his custom to wear, a symbol of the long struggle for freedom which distinguished one part of his life. The features have a mild and earnest expres-

sion; and in the whole there is a character of solemn simplicity which is very affecting.

The Shield of Hercules.—Max Wideman.—The attention of the artistic world here and at Munich, where the work was exhibited, has been strongly attracted by a model for the Shield of Hercules, the production of a young sculptor, Max Wideman. The model is intended to represent the Shield of Hercules, as described by Hesiod; whether taken from reality, or his own fancy, remains, we believe, undecided. Classical scholars consider its design to be by a series of cosmogonical types to present a history of the world, and, taken in this view, Herr Wideman has erred in altering, in some degree, the position of the series of subjects as laid down by Hesiod; but the execution of the work, the invention, and the manner in which the proportions are preserved, has met with general admiration; and if the critics find some faults, they seem willing also to hail a new star arising in the horizon of Art. The middle of the shield represents the great dragon and serpents, emblems of the early state of things; then come combats of wild beasts, gods and heroes; lastly, the Arts and happiness of civilized life, typified by a marriage procession round the last circle of the shield; the rim is the ocean, emblematic of its power to extend the blessings of civilized existence by intercourse with other countries. The place of the combats of wild beasts is altered in Herr Wideman's design.

BAVARIA.—MUNICH.—The House of Castor and Pollux.—The King intends to erect at his villa near this city, a fac-simile of the house called the house of Castor and Pollux, considered the most perfect found at Pompeii; fac-similes of every article found in it will be placed in their original positions, as they were in the various apartments when first excavated.

RUSSIA.—Arts and Artists.—Scarcely anything can as yet be said to be known in regard to the state of the Fine Arts in Russia, for, as far as they are concerned, travellers and tourists have made no inquiries, or, if they collected any information of the kind, have kept it entirely to themselves. Beyond a few names and meagre notices, apparently only got out of ordinary guide-books, they have communicated very little indeed. All the more welcome will be the publication lately announced by Nestor Kukolnik (the father, if we mistake not, of the popular dramatist and novelist of that name), which is to give a lithographic series of historical pictures, executed by Russian artists for various churches; and which will include an essay by the editor on the "Russian School of Painting." The term "school" sounds somewhat presumptuous, for what is at all deserving of such name seems hardly to exist at present, even admitting that there are some individual artists of ability in that country. At all events, however, the work will prove a contribution to the history of Art; and the illustrations will be recommended by novelty, if by nothing better. Another publication of equal, perhaps of greater general interest, is Sokolov's "Portrait Gallery," containing the likenesses and biographical notices of Russian artists and literary men; of these, the majority are still living, consequently, distinguished as some of them are by reputation, very few particulars are to be met with in print relative to the individuals themselves. Even of some, or, we might say, of most of those belonging to this department of biography who are deceased, scarcely any satisfactory account is to be obtained; although of field-marshal and generals, and other "illustrious obscures," the lives have been recorded with fatiguing minuteness. Among the artists to be included in this "Portrait Gallery," are Bait, Karl Briulov, Bruni, Ivanov, Vemetzianov, Vorobiev, Yegorov, painters; and the architects, Alexander Briulov, Glinka, Sviyazev, and Constantine Thon, besides some sculptors and engravers. Of literary names the list is very extensive, and comprises those of all the most popular writers of the present day. Omissions there may and must be; yet, on the other hand, there will be no intrusions of military and official characters—of persons whose eminence consists in their place, and who never leave a gap in the world when they die, nothing being easier than to fill their places up again.

AFRICA.—TUNIS.—Palace du Bardo.—Achmet Pacha, Bey of Tunis, has sent through his ambassador, M. le Chevalier Raffo, at Paris, the

sum of 8000fr., and a diamond of great value, to M. Lœderich, as a mark of his satisfaction for the equestrian portrait he has painted of his highness, and which adorns the hall of the throne in the Palace des Bordes. The Arts penetrate everywhere—even through Mussulman prejudices.

OBITUARY.

PROFESSOR VERMIGLIOLI.

The Chevalier G. B. Vermiglioli, Professor of Archaeology, is dead. He was an academician of the Fine Arts, and a member of almost all the literary and scientific societies of Italy, and of other countries. He published many works on antiquities and on the Fine Arts during his long and honoured life, and to him we owe the best and most complete "Life of Pinturicchio," which we possess. Pinturicchio is one of the old masters, whose works most frequently pass for those of Raffaele in his second manner.

M. PEYRE.

Paris.—M. Peyre, Knight of the Legion of Honour and of St. Vladimir, honorary member of the Council of "Bâtiments Civils," chief architect to the third division of works of the department of the Seine, formerly Colonel in the Etat-Major of the National Guard of Paris, died in his 74th year.

C. BOULANGER.

The *Smyrna Journal* of the 8th of October records the death, on the 28th of September, of M. Clement Boulanger, painter, and member of the Scientific Commission under the direction of M. Terrier, sent from Paris to explore the ruins of Magnesia, on the Meander. The commission were occupied, at the time of the death of M. Boulanger, in excavating a temple to Diana, destroyed, in ancient times, by an earthquake. Great labour in removing immense blocks of marble was required, and part of the works were obliged to be conducted standing in water. The reward of these labours were some magnificent friezes, entirely covered with sculpture; but M. Boulanger sunk under these great exertions, aggravated by the heat of the weather, causing inflammation of the brain. He was buried in the Greek Church of Scala Nova. The funeral was attended by the foreign consuls and residents. The ships in the roads, the fort, and the consulate, lowered their flags. Achmet Bey, the governor, sent his carriage to Magnesia for the use of the sick man, but it came too late.

DR. BETTERMAN.

Berlin.—On the 25th of October, the Consistorial Councillor, Dr. Betterman, celebrated for the services he lent to archaeology, by his labours on the Abrass Gems. He died at an advanced age.

DR. H. HASE.

Dresden.—Dr. Heinrich Hase, High Councillor and Inspector of the Royal Gallery of Antiquities, &c., died here on the 9th of November, aged 54. He had long delivered lectures, which were largely attended, in the Academy, on the history of Art in Greece and Rome. In 1839, he undertook a journey to Greece and Asia Minor, the fruits of which will be found, we trust, among his literary remains. He was attended to his resting-place by a numerous train of friends, pupils, and admirers, and laid beside his intimate friend Karl Forster.

THE LIVING ARTISTS OF ITALY.

SKETCHED BY A TRAVELLER.

Milan.

MY DEAR * * *,—I shall not attempt any description of the works of those illustrious men to whom, in bygone times, Italy owed the revival and splendour of the Fine Arts. I shall confine myself to briefly mentioning those artists now living, not unworthy successors of their glorious forefathers, whose names, although familiar in their own country, are, I conclude from what you say, unknown in England, unless to those who have passed the Alps.

I will begin with Milan, the capital of fertile Lombardy, the not unworthy sister of far-famed Rome, Florence, and Venice, which I visited last, after having spent many months in traversing the various states of the *antiqua mater* of Arts and learning, and unremittently studying the present condition of the Fine Arts.

As I have no pretensions to deep technical arguments, I can only give you what may be a guide to

you or your friends visiting the *ateliers* of modern Italy.

FRANCESCO HAYEZ, a Venetian by birth, but settled in Milan, is considered the first historical painter in Upper Italy. His works are stamped with decided originality. He imitates none, but has a crowd of imitators. His favourite subjects are taken from the middle ages. Amongst the most remarkable are 'Carmagnola,' 'Romeo and Juliet,' and 'Mary Stuart'; but 'The Younger Foscari's Farewell to his Family' is universally considered his *chef d'œuvre*; and it is indeed worthy of Byron's magnificent drama which inspired it. It is free from the fault of too cold and gray colouring which is sometimes charged in his other works. His drawing is always correct, and his composition simple, well-imagined, and careful in the most minute details. He was a pupil of the Academy of Fine Arts in Venice.

PALAGIO PALAGI, a native of Bologna, has removed to Turin, but his studio, which contains a splendid collection of antiquities, still remains at Milan, where he resided many years, and is liberally open to strangers. He is considered the founder of a new school of historical painting.

GIUSEPPE MOLteni is a Milanese. He holds the first rank as painter of portraits and *tableaux de genre*. 'The Chimney-Sweeper basking in the Sun on a Winter's Day,' 'The Christian Slave in the Harem,' 'The Happy News,' delight all who behold them, from the exquisite grace of their composition and their delicious mellowness. Molteni is still young. His effects of light and shade recall the manner of Rembrandt. His studio contains a choice collection of ancient arms, armour, and specimens of Egyptian, Etruscan, and Roman antiquities.

MASSIMO D'AZEGLIO, a Piedmontese, is the first landscape painter in Northern Italy, and is also distinguished amongst the literati. 'The Vendetta,' 'Ferrol,' 'The Fight of Barletta,' 'The Death of Montmorency,' amply support his reputation.

GIUSEPPE CANELLA, of Verona, is eminent in the same style. I was charmed with the freshness of execution displayed in his 'Sunrise in the Roman Campagna.'

LUIGI BISI, a Milanese, and a very young artist, has displayed great skill in colouring, light, shade and perspective in an 'Interior of Milan Cathedral.' Sculpture flourishes in Milan not less than painting, there are 18 or 20 studii, three of which I cannot but mention.

POMPEO MARCHESI stands at the head of the sculptors of Northern Italy. Some of his works are in the highest style of art. I was particularly struck by his 'Venus disarming Love,' 'Flora,' 'St. Magdalen,' 'Innocence,' and a basso-relievo he executed for that beautiful monument, 'The Arco della Pace.' He is now engaged on a colossal group of ten figures, a commission from the Emperor of Austria, who intends to present it to the City of Milan to be placed in the new Temple of St. Charles.

ABBONDIO SANGIORGIO, (best known by the beautiful horses which draw the chariot of the goddess on the Arco della Pace.) BENDETTO, CACCIA-TORRE, and MONTI, of Raverina, hold the next place.

'The Arco della Pace,' unrivalled in its kind, and the arch of 'Porta Ticinese,' both by Cagnola; the 'Arcua,' a circus capable of containing thirty thousand spectators, the 'Galleria de Cristofori,' by Pizzata, and the 'Temple of St. Charles,' by Amati, are noble specimens of modern architecture, worthy of the City of the Duomo.

The eminence which Milan has attained in the Arts, although only a provincial capital, is due not only to the Imperial Academy of Fine Arts and its enlightened professors, but to the refined taste of the wealthy citizens, in whose dwellings of many galleries may be seen the productions of modern artists, side by side with the glorious legacies of the old Italian school.

If the traveller should, as I had, have the good fortune to visit Milan at the time the annual exhibition of Fine Arts takes place, he will see a course of pictures and statues highly honourable to the old Lombard City, from Venice and Bologna, from Turin and Florence, nay, even from distant Rome.

(To be continued.)

CORRESPONDENCE.

THE "MEMORIAL" TO PRINCE ALBERT.

TO THE EDITOR OF THE ART-UNION.

SIR,—I quote the following paragraph from your last number:—"The artists have, we humbly think, carried their hostility much too far: they should have been content with expressing their dissent from the new system, and their confidence in the old. In memorializing the Prince Albert to change his mind, they acted, to say the least, indiscreetly, and they ought not to have been surprised to find it was of no avail."

If, Sir, this be asserted in ignorance, could you not easily have been better informed? But I confess I find it difficult to persuade myself that it proceeds purely from error. I presume, the editor of a paper professing to advocate the interests of Art should, where the character and motives of artists are attacked, be the first to defend them; that he should not, at all events, seek to place their actions in a disadvantageous point of view; and, least of all, that he should misrepresent them.

I am sorry it has fallen to the lot of one so inadequate as myself to make this reply; but the character of those gentlemen who deputed me at the general meeting alluded to demands, that I explicitly deny their having acted so "indiscreetly," or that they did so far forget the duty and respect due to the exalted station of his Royal Highness Prince Albert, as to ask his Royal Highness "to change his mind." Unacquainted as artists frequently are with matters of business, they are not so ignorant of the courtesies of life to have adopted such a proceeding; even their gratitude for the exertions his Royal Highness has made to elevate the Arts would, alone, have suggested a contrary course; and I shall be strictly speaking the truth in stating, that they did not memorialize his Royal Highness at all.

Their conduct being thus mistated in your last number, you will doubtless do them the justice to insert this in your next. Unwilling as they would be to publish a correspondence that their own sense of honour dictates should be regarded as a private communication, the projectors of the scheme you advocate would be little honoured, and their cause less promoted, by dragging it before the public.

I confess it would have given me more pleasure to find you defending the large mass of the profession, present at, and represented by, the general meeting of December 17th, from the insults heaped upon them by the projectors of the National Art-Union, who, in advertisements on the 19th, instead of using the honoured name, granted them expressly to promote Art for its legitimate purpose, perverted it to the abuse of artists; such a course would have secured you the esteem and gratitude of all, and the artists would have been convinced that they had an advocate willing, as they know he is able, to assert their right.

Yours, &c., JAMES FAHEY,
Hon. Sec. to the General Meeting of Artists.
15, York Place Fulham-road, Feb. 21, 1843.

[After considerable hesitation we have resolved upon printing this letter addressed to us by Mr. James Fahey. We hesitated—not from any dread lest the insult it conveys should militate against our interests or excite ill-feeling towards us; but lest the discreditable style our correspondent has adopted should prejudice the great body, of which he is a very minor member. At the outset of our comments, we beg to apply to Mr. James Fahey a few lines from Shakespeare:—

"You the great toe of this assembly!"

"For that, being one of the lowest and the poorest
In this most wise rebellion, thou go'st foremost."

Mr. Fahey, it is clear, knows but little of the courtesies of society. The mode in which he addresses us goes far to convince us that, if to him was assigned the task of corresponding with his Royal Highness the Prince Albert, the correspondence was not so conducted as to be to the credit of the profession. Mr. Fahey may assert that his letter to the Prince was not a "memorial," and that it did not request his Royal Highness to "change his mind." He might have known that all official communications to royal personages are usually styled "memorials," whether so headed or not; and he will not deny that the design

* In reference to the obnoxious advertisement of the 19th December, we direct Mr. James Fahey to the following passage in the Art-Union of January 1st:—"As if to prevent any after-concession, the projectors (of the National Art-Union) followed up the day's proceedings by the concoction of an advertisement which the artists could construe only into a deliberate insult to a large proportion of their members." That we "did defend the large mass of the profession present at, and represented by, the general meeting of the 17th," is evidenced by the following passage from our remarks on the subject:—"The meeting was in all respects creditable; the proceedings were conducted with system and dignity, strong expression was given to strong feelings, but with a degree of decorum which cannot but add to their weight. The artists felt they had a duty to discharge, and they did it boldly, firmly, and honourably."

and purpose of the letter was to induce the Prince to withdraw his patronage of "the National Art-Union," although we may fully admit that such a request was not formally and explicitly advanced. Our notice of so ill-advised a step was given with sufficient delicacy: we little expected it to call forth so offensive an answer from Mr. James Fahey—as "hon. sec. to the general meeting of Artists." If that gentleman has acted upon his own responsibility, he has acted very foolishly; if he is backed by others, and the letter we have printed is "by authority," we beg to say we utterly scorn the insinuations it conveys. If, after upwards of four years of toil, our motives could be effectually assailed by a group of small items, we must be miserably weak indeed. We might easily place against this protest of the body, of which Mr. James Fahey is "the great toe," a mass of cheering and encouraging communications—from nearly all the really important artists of the country; many of them have cordially aided us, and, with scarcely an exception, they have all testified their approval of our course and conduct from their commencement, have rendered the fullest justice to the purity of our intentions, and borne ample testimony to the earnestness and sincerity of our desire to advocate the artists' "Rights." Our "ability" any person is justified in questioning, but our "integrity" no person shall dare to question without receiving a reply. There are, we feel assured—and that assurance we ground upon abundant and safe proofs—very few members of the profession who consider, with Mr. James Fahey, that our notice of the "Memorial" was written—not in ignorance, but with a malicious design; that we have willfully misrepresented "the artists," and deliberately sought to place their conduct "in a disadvantageous point of view." Mr. James Fahey may have fallen into the not uncommon mistake of supposing that he and five other gentlemen, who, we understand, signed the letter to Prince Albert, constitute "THE ARTISTS OF GREAT BRITAIN." But Mr. James Fahey can scarcely expect that we should recognise his claim. We shall continue to discharge our duty, unappalled by the reproaches heaped upon us by this gentleman, who was, and it seems is, "Honorary Secretary to the general meeting of Artists." A public man who makes no enemies, deserves no friends. To have succeeded where so many have failed is, at least, something. Our integrity may be subjected, we think, to a safer test than the opinion of Mr. James Fahey—that of our own conscience. It is necessary that we apologise to our readers for occupying so much space with this subject.]

ARTISTS' ANNUITY FUND.

SIR,—The letter which appeared in your journal of December last, recommending limits to be put to the admission of members to the Artists' Fund, is now verifying its predictions in the decline of the benevolent branch of it, which we may take as a mere precursor to what must as assuredly follow in the Joint-stock Fund. I trust it will now be seen (before it is too late) whether the failure is owing to the diseases which gentlemen are endeavouring to provide against, or to a society half-employed and over-populated; and whether the present diseased state of Art is not of itself sufficient to produce more paralyzing effects than are even anticipated in their catalogue of prohibitory complaints. I know your good feeling towards Art too well to believe you would withhold what is publicly due to its vital interests; and therefore avail myself of this consideration to entreat of the society that it would look to the real cause of the evil, instead of inflicting a medical scrutiny upon the members, the worst effect of which would be to divert the attention from it. I do not mean to say that the society should not be protected from imposition; but there seems a marked inconsistency in shutting the society against a few unfortunate artists, and leaving it open to the mass, with all the temptations and sicknesses arising out of the necessities of the times, and who are crowding into it as for their lives. Yours, &c.

A MEMBER OF THE ARTISTS' FUND.

March 16.

[We have received other letters on this all-important topic; it concerns a vast proportion of the members of the profession, and it is our duty to direct their attention to it. Truth is easiest to be obtained by discussion.]

MODELS FOR TEACHING.

SIR,—Will you allow me to make one or two remarks on the system of teaching drawing from models, which appears now to be coming into vogue, or is, at least, warmly advocated by some professors, and applauded by many plebeians in Art, as evidently supplying a "royal road" to perfection. I do not presume to think that anything I can say on the subject will be likely to enlighten the world, but if I can draw the attention to it of those qualified to discuss its merits, my purpose will be accomplished.

A principal object in the study of Art is to cultivate

the taste, to give a keener relish for beauty, and a quicker and more intense appreciation of the principles on which it depends. In order to estimate correctly the merits of the practice of drawing from models, it ought to be considered both with reference to the method adopted and the object aimed at—for instance, the drawing from the best casts from the antique must simultaneously improve both the taste and the hand—must inculcate sound notions of taste, and impart manual dexterity and accuracy. But it seems to me that the practice of drawing from blocks of wood of various geometrical forms, or purporting to give vague (puerile) imitations of buildings, must, so far as the exercise of taste is concerned, have an opposite effect, and be likely to generate a frigid, mechanical style, which may prove radically prejudicial. It is of great importance that the first steps be taken in the proper direction. If merely mechanical drawing be the object ultimately aimed at, then it may be consistent and advantageous to adopt such means of acquiring it: but it is questionable how far such a method will lay a foundation for proficiency in a department of the Art in which beauty is a prevailing element.

In a class which I have, consisting of a dozen pupils, there is one who, previous to his entering the class, had been initiated into an excessively hard, stiff manner—so much so as to pervade every drawing he executes: his eye appears not at all offended by the most violent and harsh combinations of lines; in fact, his drawing looks like a number of pieces of wire intersecting the paper at all angles. I know not whether the habits already acquired can be entirely eradicated, but it appears to furnish absolute demonstration that they impede a progress, which there is every reason to believe would otherwise equal that of his companions. Allow me to mention a little circumstance in my own experience, which will show something of the power and permanency of early impressions. The first opportunity I had, after emerging from scholastic bondage (no disrespect to the worthy order of pedagogues), I made a pedestrian tour through Westmoreland and Cumberland. When on my way thither I accidentally saw a small lithograph of HARDING'S—the first I had ever seen by him—which made such an impression on my mind that the recollection of it haunted me even in the midst of the beautiful scenery through which I afterwards traversed; and though I have since then seen many excellent pictures, and collected very many of the lithographs by the same hand, there are few things which have made, or left such a vivid impression on my mind, as that small lithograph.

One may imagine that the study of strict geometrical forms, relations, and combinations, may be of great benefit to the advanced and experienced artist; for I am much inclined to suspect that the principles of beauty depend upon mathematical proportion more than is generally supposed. A connexion, for instance, has not unfrequently been remarked between mathematical talent and musical taste. Mozart himself, who possessed, perhaps, the most transcendent musical genius, the most subtle and ethereal musical temperament that ever fell to the lot of man, at one time threw aside his musical pursuits, and devoted himself as passionately to the study of mathematics as he had previously to that of music.

The system of model-drawing is advocated on the ground of its being considered the first step in drawing from nature. With reference to the time when it may be proper and profitable to commence the study from nature, Harding, whom you will esteem no mean authority, in his work on the "Use of the Lead Pencil," after urging the great advantage of drawing from memory, says—"Many believe they cannot too soon study from nature. This is a great mistake; for, until by contemplation of the works of others, we have had our tastes cultivated and refined—have obtained the experience of others as the foundation on which to build our own—we cannot understand the principles of Art, and carry them into operation—we are not supplied with the requisite ability to gather instruction from the study of nature. That student can hardly fail to draw well from nature, who, whilst copying the works of others, carries into operation the principles of nature thus displayed; and by the same principles of Art, satisfies himself that he has gained these, by endeavouring to do the same for himself, from memory, before he practises them from her."

March 16.

A COUNTRY ARTIST.

RECENT AND LIVING FOREIGN ARTISTS.

NO. II.—LESSING.

THE name of Lessing, heretofore so illustrious in German literature, is now one of considerable eminence in German Art, and is borne by a member of the same family, Karl Frederick, the painter, being the great nephew of J. Gotthold Ephraim Lessing. Though there may be among his countrymen some whose names are more familiar to English ears, Lessing stands very high, not only as one of the leaders of the so-called Düsseldorf school, but as an artist of great power and original mind. Besides which, some account of him just now may prove more especially acceptable to our readers, in consequence of the

"sensation" produced by his picture of 'Humboldt before the Council of Constance,' at the late Berlin exhibition. (Vide p. 63, col. 3.)

Lessing was born at Breslau, Feb. 8th, 1806, but passed his earliest years at Warthenburg, in Silesia, where his father about that time received the appointment of *Justiz-rath*. As a child, he did not exhibit any precocity, for he did not begin to speak until he was four years old; nor did he afterwards display any sort of quickness, or aptitude for instruction of the usual kind, nevertheless a strong fancy for everything in the shape of prints and drawings, and for imitating them;—which might now pass for a sure prognostic of his future destiny, and that he was born to speak to the world, and give evidence of his intellect by his pencil. While at school he was far from distinguishing himself by his brightness, or by "taking kindly to his learning;" in consequence of which incurable dullness, as it appeared to be, his father determined to follow Marial's epigrammatic advice, and make him—let our architectural friends shut their eyes at this passage—an architect! thinking that he might then turn his fondness for drawing to some account. He was accordingly sent to Berlin, there to commence his professional studies; he had, however, very little relish for them, and, becoming acquainted with Professor Rösel, a landscape painter, from whom he received some further instruction—while at the Gymnasium at Breslau, he had been allowed constantly to take lessons in drawing—he determined to abandon the study of architecture for that of painting, very much against the wishes of his father, who at first refused to listen to any proposal of the kind, but, when he found that whether he withheld or granted his consent, it would make little difference, he had the good sense not to oppose the youth's inclinations any further.

It was as a landscape painter that Lessing made his *début* before the public, at the Berlin exhibition, 1828, with a composition of his own, representing a churchyard in ruins, and which at once brought him into notice. So great was considered its merit, that the Berlin "Kunstverein" purchased it at double the price he himself had set upon it, no doubt equally to the agreeable astonishment of both himself and his father, who was probably, by this time, pretty well reconciled to his son's waywardness and dullness. In the same year he produced his cartoon of the 'Battle of Iconium,' which he afterwards executed in fresco for Count von Spee, in his villa at Helfort. On Professor Schadow's being appointed Director of the Academy at Düsseldorf, Lessing accompanied him, and by his advice began to apply himself to historical composition. In the meanwhile he gave proof of most peculiar and extraordinary talent of a different kind, in his 'Klosterhof in Schnee.' This piece, exhibited at Berlin in 1830, is a winter scene, representing the small court and cloister of a convent, with the monks seen through the open arches of the further end going in procession to their maternal devotions. The effect of this picture is truly magical: never was winter, with snow, and icicles, and frost, depicted more characteristically, and at the same time so attractively and poetically. The snow looks flaky and crisp, and the effect of it on the branches of the two trees, and on the statues which adorn the porch of the cloister, is truly admirable. The very air seems impregnated with intense cold; yet, so far from chilling, the picture itself rather warms and kindles the imagination. One happy artifice in it is the contrast produced by the light of the tapers in that part of the cloister where the monks are seen, and which is managed not only with exquisite truth, but with the still more exquisite charm of profound and touching sentiment.* A similar species of intense poetic feeling stamps more or less all his productions of this class. His landscapes awaken in the spectator that frame of mind and cast of thought which the scenes themselves excite in the lover of nature. Character—either romantic, or pensive and melancholy—is so legibly impressed upon them, that, even if we never did so pressed upon them, that, even if we never did so before, we are conscious that we look upon nature, for the time, with the eyes of a painter and the enthusiasm of a poet. The artist breathes his own spirit over the scenes he depicts, and communicates it to all who possess the least degree of kindred

* Of this subject a small sketch is given by Kaczynski, in his "Histoire de l'Art Moderne."

sensibility; and he, consequently, stands in a far higher sphere of Art than those who are content with transcribing literally the mere external features of nature.

He next proceeded to a different class of subjects, combining historical or dramatic action with landscape scenery; and among his productions of this kind 'The Hussite Preacher' is one of the most celebrated. In this picture, which was first exhibited at Dusseldorf in 1836, he has delineated every shade of religious feeling, from the energetic wiliness and fanaticism of the preacher, to the devout humility and confiding reverence manifested by some of his auditors. The figures—which are nearly the size of life—are chiefly men, some of whom are on horseback, while others have just alighted. The landscape, where a village that has been set on fire is seen in the distance, is masterly in itself, and serves materially to heighten the impressiveness of all the other circumstances. In 1838 he produced his 'Ezzelino, Tyrant of Padua,' who, imprisoned in a cell, is visited by two monks, who fruitlessly exhort him to repentance. This work is now placed in the Städels Museum at Frankfurt.

Instead of enumerating other productions of Lessing, we will now come at once to his two subjects in the late Berlin exhibition. One of them represents the Emperor Henry V. ordering the Pope, Paschalis II., and his cardinals, to be seized as prisoners, for refusing to acknowledge his right to the privilege of investiture. The sudden tumult succeeding the solemn ceremonial of an interview between two such mighty personages, is well expressed; and the two principal figures—the Emperor starting up from his seat, unable any longer to control his violence, while the Pontiff sits calm and undismayed, are admirable in themselves, and finely contrasted. Of the rest, some are we need not say inferior, for that would not be a defect—but hardly satisfactory in themselves, and apparently introduced only to fill up the scene. This picture, however, obtained but little notice, in comparison with that of 'Huss before the Council of Constance,' which last, admired and applauded as it was both by the public and by artists, did not escape quite free from the censures of criticism. Some objected to the subject itself—and of course to all similar ones—that it was wholly unfitted for the pencil. In an art which addresses itself to the eye, it is indiscreet to attempt to compete with the stirring interest of eloquence. Reasoning, argument, debate, cannot be represented by forms and colours. Unless, therefore, there be also some sort of dramatic action—some incident that speaks to the eye—what we behold is scarcely at all more satisfactory than would be a drama of Shakspeare's performed in dumb-show.* One not altogether unreasonable objection urged against this production of Lessing is, that he has rendered the want of action and incident all the more striking by making the figures colossal—that is, considerably above the size of life—owing to which the whole looks like a dwarfish subject magnified to gigantic dimensions. So exaggerated a scale can be adopted with propriety only where there is a very great deal of bustle and motion in the composition, or else where there is no action at all, but merely symbolical personification, as in the case with the representation of 'Prophets,' 'Sybils,' 'Virtues,' and other figures of that kind, in which exaggerated size comes in aid of poetic signification. In Lessing's 'Huss,' on the contrary, historic-dry historic—*reality* has been attended to more strictly than historic *truth* required. The scene is a bare, vaulted chamber, where the Reformer stands in the middle of the picture, resting a Bible in his left hand upon a table, while the other figures are seated on each side, except a few in the back-ground. Yet, though such arrangement is not at all a favourable one for making a "picture" of, there is a great deal of variety in the attitudes, physiognomies, gestures, and expressions of the different figures. Their characters display themselves both in their demeanour and features: yet all, though from different motives, have predetermined to reject the defence and oppose the doctrines of the Reformer.

* Considerable difficulty of this kind will probably be felt in selecting historical subjects for the new Houses of Parliament. While events comparatively trivial may be excellently adapted for pictorial representation, many of the most momentous may be precisely the reverse, and afford nothing whatever that speaks in any way to the eye.

Great as are Lessing's powers in oil-painting, and that in more than one branch of it, it is from his drawings and water-colour sketches (for the most part in a very original and masterly style of execution,) that an adequate idea can be obtained of the fertility of his imagination and the extent of his invention.

ART IN THE PROVINCES.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY, EDINBURGH.

THE walls of the exhibition rooms contain very little to divert one's attention from the visitors. We doubt whether it contains one picture of a very high class—one of those works which, once seen, is never forgotten—and to which we recur as we do to a fine passage of music or of poetry, to discover a deeper significance and rarer beauty. Much ability there is, no doubt—much dexterity of drawing—much good colouring; but there is little of the power to achieve the elevated in Art—little even of the effort to do so. Laurels are too easily won in these days of Associations and Art-Unions, and it is only natural, where artists can command a high price and sure sale for pictures which cost them little time and less exercise of mind, that they should care very little about working for fame.

Judging of this exhibition by a high standard—and our previous exhibitions warrant us in doing so—it is comparatively a failure. We do not remember to have seen upon the same walls so many bad pictures, so few good ones. It is really time to denounce the everlasting recurrence of domestic scenes of the most vulgar kind; and splashes of colour that only by a courtesy of the most expansive kind can be called landscapes. It is an abuse of the term Art, to apply it to such productions, for example, as No. 121, 'The First Visit of the Grandchild,' or to No. 433, 'A View of Fair Head, county of Antrim, from Bally Quay,' which not even the fact of its having been purchased by the Association for fifty guineas, will allow us to recognise as anything but a miserable daub. We do not select these from any pre-eminence in inferiority which they exhibit; on the contrary, we could point to many even worse; but we do so, because they occupy prominent positions on the walls, and because we see the mystic letters R.S.A. annexed to the artists' names. We have said that the Association has purchased one of them—for what reason, except to maintain its character for perversity, it is hard to discover; and we believe, that if the subscribers were polled, they would, to a man, complain of this gross misdirection of their funds. What benefit can such an institution do to Art, when it gives a higher price for a picture so totally worthless than it does for pictures of undoubted merit?

The most interesting picture of the exhibition, as certainly it is the greatest, is Wilkie's unfinished work, 'John Knox Administering the Sacrament at Calder House,' a picture admirable in expression and grouping, as it is masterly in texture and colouring. Opposite to it hangs Allan's picture of the 'Death of Colonel Gardiner at the Battle of Prestonpans,' exhibited at the Royal Academy last year. This picture is painted with great spirit, and with more life and reality than any of the recent pictures of the same artist. It is, however, already familiar to most of our readers. Mr. David Scott has contributed three pictures, two of them marked by all the peculiarities which overlay his very considerable powers. In almost every picture which Mr. Scott paints, there are manifestations of undoubted genius; but he just as certainly mars them by some perversity of drawing or colour that destroys their general effect. He is never content to see nature as other men see it. His most ambitious picture in this exhibition, 'The Interview between Richard the Third, the Queen of Edward the Fourth, and the Princes, her Sons,' is a strong illustration of this. Gloster is finely conceived. His deadly purpose speaks through his sickly smile—the hand quivering along the hair of his intended victim, the contraction of the feet, with the violence of his self-constraint, are admirable. The form and visage of the man, too, are of a piece with his history. His very soul is vivid as his face. Again, the elder prince is finely imagined. In him is seen majesty shrinking instinctively from the touch of baseness. The attitude of the young Duke of York is highly characteristic of the sharp-witted garrulous boy of Shakspeare; and, as the grouping prevented the artist from showing his face, we consider the production of this result more to be admired. But here our admiration stops. The queen is a mere display of vulgar melo-dramatic suspicion; the proportions of the figure, the drawing of the hands, are faulty in an extreme degree; indeed the hands are of a most Punch-like woodenness. The other figures are, if possible, worse. One gentleman, at the right hand of the picture, must have been a court curiosity, as he wants the part which cherubs want, to which deficiency may be added, item, a thigh. The other personages are representations of extreme degrees of ugliness, which reaches its climax in the persons of two figures in green chain armour on either side of Richard's throne. There is something to be said, however, in favour of these latter, as expressing the iron despotism of which they are the instruments. With all its faults, however—and we have only touched a few of them—this is a mark-worthy picture. But what shall we say of the same artist's 'Belated Peasant,' from Milton? This consists of a gigantic

figure stretching from end to end of the picture, which, upon a narrow scrutiny, turns out to be a peasant lying asleep in a quagmire, while, between him and the moon, certain tiny figures are seen disporting to the admiration of a mannikin of their own species, who is squatted on the top of a wheat-stalk, and nursing his knees, obviously to the tune of, "Oh, 'tis my delight in a shiny night," &c. Now, what but the utmost perversity of mind could have conjured such a scene out of Milton's lines?—

"Elves
Whose revels some belated peasant sees,
Or dreams he sees."

Mr. Scott, a poetically-minded man, has fallen into the sorriest matter-of-fact in construing these lines. The poet uses the word "dreams," and, therefore, Mr. Scott sends his belated peasant into a sleep. Milton never meant any such nonsense. He knew better. For who ever saw fairies in dreams? Nobody. They are always seen by people who are wider awake than usual. For our own part, we remember once to have seen an sightsome reel performed by the "Cannie folk," in a style that would have astonished Fox Maule or Davidson of Tulloch, and it was when our eyes were as wide open as they are now. We had been overtaken by nightfall in a lonely valley far away among the hills, the moon—but we shall not be tempted into a description. Suffice it, we saw them, or *dreamt* we saw them, which was quite the same thing to our belief. But as to Mr. Scott's 'Belated Peasant,' nothing but the most hopeless intoxication could have stretched him in such a morass, and, if he ever awoke, which we strongly doubt, we venture to say that a violent fit of lumbago banished all idea of elves from his head for six months at least. We are glad to be able to speak in terms of unqualified praise of Mr. Scott's other picture in four compartments, illustrative of the four great Italian painters—Michael Angelo, Raffaele, Titian, and Correggio, each at work upon one of their *chefs d'œuvre*. This is a charming picture, and would grace any collection.

Duncan has contributed some excellent pictures. His portrait of 'Mr. Patrick Robertson' is the finest portrait in the exhibition, as a mere work of Art, and as a portrait, must have a high value in the eyes of the friends of the most humorous of Deans of Faculty. His other pictures, 'Water From the Fountain,' No. 59, and 'Phoebe Dawson,' No. 436, are distinguished by great harmony and simplicity of colour, and, in the latter picture particularly, there is a repose and truth of nature which comes nearer the perfection of Art than any picture in the rooms. It is a beautiful embodiment of Crabbe's lines—

"The joy of youth and health her eyes displayed,
And ease of heart her every look conveyed."

We hope to see many more illustrations of Crabbe from the same hand.

Mr. Robert Scott Lauder's pictures do not equal those which he exhibited last year—"The Trial of Effie Deans," and 'The Glee Maiden.' His 'Ruth,' No. 48, is not the Ruth of our imaginations. Why has Mr. Lauder selected so "marvellous ill-favoured" a damsel, for one whom we all picture as the perfection of all that is gentle and fair? We might also object to some very equivocal drawing in the bosom and figure, and to the absurdity of clothing Ruth in a garment of the richest Tyrian dye. We can only account for the presence of such gems by supposing the name of Ruth to have been entirely an afterthought. The picture of 'Meg Merriees and the Dying Smuggler,' No. 394, by the same artist, has been spoiled by the same anxiety to produce certain favourite effects in colour, which led to his clothing Ruth "in purple and in pall." The dying smuggler, with the crimson and green cloth thrown across his half-naked body, is a reflex of the colouring of the dead Christ in Titian's well-known picture of 'The Entombment,' but the soft and almost womanly texture of skin and absence of muscularity, which is true and beautiful in that picture, is here absurd. The other parts of the picture however, particularly the effect of the moonlight upon the snow at the open door, and the awe-struck figure of Harry Bertram peering into the vault, convey the grim and ghastly character of the scene with much effect. Mr. Lauder's other pictures are only noticeable for their richness of colour, of which he is a great master. In this respect his brother, Mr. James Eckford Lauder, follows closely in his footsteps, with a closeness, indeed, which occasionally amounts to servile imitation. Mr. Lauder should avoid this, more especially as his pictures show that he has original powers of no mean order. His 'Ailise Gourlay showing Lucy Ashton the Vision in the Mirror,' is a picture of great merit. In the face of Lucy Ashton we think the artist has failed. The expression is feeble and undefined. He has been more successful with that of Ailise Gourlay—in which the brute heartlessness of the hag is well expressed. The drapery of the figures and management of the light are highly artistic, and the figures in the mirror have a shadowy mystery about them, that might well appal a stronger mind than poor Lucy's. Inferior in power to this, but still displaying considerable knowledge of his Art, is the same artist's picture of 'Mariana,' No. 365. But we miss in this picture the poetical feeling which pervades the other; and here again the artist has failed in conveying any depth of expression to the face of the deserted Mariana. Are we right in supposing the face and neck of this picture unfinished?

M'Nee contributes two very pleasant pictures—'The Bathing Pool,' No. 94, and 'Burns and his First Love,' No. 421: both of them characterized by the same truthfulness which is preserved in all this artist's pictures. He paints most closely after nature. In both these pictures you seem to see the play of the sunshine among the leaves, and their shadows fluttering to and fro upon the turf. The Association have bought the first of them. They would do well to secure the other. M'Nee has also some excellent portraits.

Harvey's only picture is so far beneath him, that we should be sorry to be forced to speak of it.

Of the pictures of the younger artists, that of 'Cain,' by Mr. James Archer, whose name we do not remember to have seen before, is, perhaps, the best. The tone of the picture is excellent, and reminds one of the works of Gaspar Poussin. No. 464, by the same artist, gives indications of an ambition of the right sort. We shall expect good things of him hereafter. In Alexander Christie's 'Oliver Cromwell,' No. 250, the figure of the Protector is full of character. We are not able to explain satisfactorily to ourselves where or how the other figures are standing. But for this defect, the picture, so far as it goes, is a good one, although looking too much like a mere portrait. We have seen and heard a great deal of commendation of Bonnar's 'Feden at the Grave of Richard Cameron,' No. 110. We confess we cannot discover its merits. A vast mass of iron-coloured sky and moorland, with a grim-visaged convict in ribbed stockings, sitting upon a knoll in one corner of the picture, and apparently suffering from some internal disorder—whether of mind and body is doubtful, though, from the dampness of the vicinity, most probably the latter—is not, in our notions of things, the best possible subject for a picture. The quotation in the catalogue tells us he is exclaiming, 'Oh, to be w! Richie!' We can only say, we wish he were. The same artist's picture, No. 438, may be 'Lady Margaret Bellenden in the Cottage of Maue Headridge,' but it may as well be anything else, for any individuality of expression in the characters represented. 'David, Duke of Rothsay,' by James Drummond, No. 80, though rather brick-dustish in the colour, shows considerable powers of invention as well as execution, and is a great advance upon this artist's former works. Of all the young artists, however, none has made a more signal stride than Alexander Johnston, whose 'Wolf and the Lamb,' No. 330, is the most popular picture in the exhibition. It certainly is a very charming work—in tone and colouring unexceptionable, and managed with great delicacy of feeling. The conception is the same as that of Retzsch's 'Faust and Margaret in the Garden.' The treatment, however, is entirely different. The fault we find with the picture is, that the male figure has not enough of the wolf in him. He is not sufficiently a scoundrel. He has too much heart—a strange fault certainly—but still we think it is one. At the same time, had the artist infused more of Mephistophiles into this figure, he might have produced a picture truer to the title, but less beautiful in itself. This picture is, perhaps, the completest and least exceptionable in the room.—M'lan contributes a spirited picture of a 'Highland Whisky Still.' William Johnston, Gourlay Steele, Houston, and Blackburn have done nothing this year to merit particular notice; and it would be only 'to chronicle small beer' were we to enumerate the other limners who have spoiled good canvas.

Our landscape painters this year have hardly maintained their reputation. M'Culloch's pictures are pleasing copies from nature—faintly true; but they exhibit none of the imaginative power which is necessary to produce a fine landscape. D. O. Hill's pictures have more of this quality, but they are by no means fine specimens of his powers. Montagu Stanley has produced a great number of pictures, all possessed of considerable merit, but wanting, to our eyes, both that truth of nature which is M'Culloch's forte, and the power of embodying a sentiment which D. O. Hill possesses in a great degree. Stanley, we should say, does not keep his eye sufficiently on nature. We are much pleased with J. C. Brown's landscapes, particularly a small one, No. 107, called 'The Mountain Tarn.' He will put his seniors to their mettle, if they do not take care. Crawford has some very pleasant landscapes and sea pieces, and M'Neill M'Leay revels among the Highland mountains and lochs as usual. If to his great power of representing nature, he could only add a little of what John Willet called "imagination," his pictures would be admirable indeed. Mason and Perigal, and Simon contribute several tolerable pictures. When the first of these acquires a greater power of finish, he will be among our best painters. He grapples boldly with nature, and never shuns a difficulty in detail. Charles Lees has produced one fine landscape—'A Moonlight View of the Church of San Giorgio, at Naples,'—a glowing, poetical picture.

As to the portraits, we presume, the parties for whom they were painted are satisfied with them, and that is the chief matter. Colvin Smith and Watson Gordon are, as usual, excellent. We observe a new name in this line, a Mr. James R. Swinton. It is a pity that none of his friends should have prevented his putting forward such a mass of execrable daubing as his full-length portrait of Mrs. Campbell, of Blythwood, and Child, No. 13, in which every rule of colour and perspective is violated. Mr. Swinton seems to have his studies yet to begin, while he is, no doubt, fully satisfied that he has concluded them.

There are some admirable water-colour portraits by

Kenneth M'Leay, whose works appear to marked advantage even beside Sir William Ross's miniature of 'John Sobieski Stewart,' which is exhibited in the same room. There is a breadth and vigour in M'Leay's pictures, which, in our apprehension, place him above any miniature painter in this country. Mrs. Musgrave and Mr. Paed also contribute some graceful portraits. The other water-colour pictures present nothing remarkable.

The collection of sculpture is small, "but choicely good." Calder Marshall's 'Fountain Mirror' would charm a solitude. It is truly a gem of Art, and, of course, the Association never dream of purchasing it. Mr. Marshall's 'Head of Ophelia' is a rare piece of beauty, but it does not seem to us to realize the poet's idea—

"Oh heavens! Is't possible, a young maid's wits
Should be as mortal as an old man's life!"

Next in excellence to these, is a marble 'Bust of a Child,' by Patrick Park, a work full of life and exquisitely cut.

It is possible we may have, in this hasty review, omitted to mention many pictures which others may think ought not to have been passed over in silence, and of which, had we space to go more into detail, we might have had something to say in commendation. But the line must be drawn somewhere, and we are of opinion that, in the criticism of Art a high standard should always be adopted. We tolerate no mediocrity in poetry, nor in romance. We neglect, and justly, a bungling doctor or an incapable lawyer. Who willingly listens to the drowsy morality of an imbecile priest? So should it be with Art, in even a more especial degree. No encouragement should be held out to moderate abilities. What may be a very graceful accomplishment in an amateur, is but a sorry stock in trade for one who is to make Art a profession.

We are daily called upon to remark, that in Art as well as in literature, this truth is forgotten; and the consequence is, that the public is overwhelmed with a profusion of mediocrity, amid which it is difficult to detect anything which is fitted to give an enduring satisfaction to the mind, or which bears upon itself the impress of immortality. If we had less cleverness, we should have more genius.

ART-UNIONS:

THEIR LEGALITY OR ILLEGALITY?

This question has been brought to something like an issue—"the general issue," for the matter is left pretty nearly where it was found. That "doctors differ" is an adage; and who has ever gone to law without discovering that lawyers differ also? We have before us two "OPINIONS"—and is it not indeed strange—although in an opposite sense from that conveyed by the couplet—is it not "Strange that such difference should be
Twixt Tweedledum and Tweedledee?"

Both the consulting lawyers are learned pundits—each is on his way to "the Bench." Mr. Sergeant Talfourd and Mr. Fitzroy Kelly, Q.C., are skilful and practised untwisters of knotty points. Yet let us see what these explainers of the law say upon the cases submitted to them. First, Mr. Sergeant Talfourd is questioned concerning the legality of Art-Unions; and has submitted to him the three prospectuses of three societies—i. e., No. 1. "The Art-Union of London;" No. 2. "The National Art-Union;" No. 3. "The Scheme of Mr. Boys."

* The opinion of Mr. Sergeant Talfourd purports to have been taken by "the print-sellers and publishers of the metropolis," who believe that the many "Art-Unions," lately established in London and the provinces, are very prejudicial to their interests generally, and that they do not really contribute to the advancement of the Fine Arts as they profess. "We may also be permitted to express our 'belief.' It is this—that the publishers are altogether mistaken in their narrow view of the subject. Such societies, at least extend and increase a desire to make Art an intellectual luxury. This is undeniable. And they may be assured that no plan could be devised so effectual for the ultimate benefit of publishers. It may, and we hope will, have the effect of diminishing the prices of prints—but it will as certainly lead to the issue of thousands, where heretofore hundreds would have been sufficient; thus, with an augmented sale, there will be an augmentation of profit. The publishers allege that they have assumed an attitude of hostility in self-defence. This is explicitly stated by Mr. Boys. They imagine that Art-Unions, as publishers of prints, interfere materially with their business, and that they are, consequently, not only justified, but imperatively called upon by duty to themselves, to oppose them; but such an argument would have equal weight against any public improvement; and the current, in our age, has set strongly in against monopolies of every description. On the same principle—and with infinitely greater force—the publishers will exclaim against the invention of the electrotape. A similar outcry has indeed been raised against every new process by which Art might render any desired acquisition easier of procurement.

The Polytechnic Union was not included—why we cannot say; but it differs in no essential feature from the others. Upon these the learned sergeant decides.* He is of opinion—first,

"That all the schemes are lotteries, or such distributions by chance, as are in direct violation of the Statutes 12 Geo. II., c. 28, s. 1, and 43 Geo. III., c. 119, s. 2." He adds, "Having referred not only to these statutes, but to others *in pari materia* with them, from 10 and 11 Wm. III., c. 17, downwards, I think that a scheme by which any valuable things, whether money, lands, or chattels, are offered as prizes, to be determined by lot or other machinery of chance, among parties who obtain a right to share in the chance by payment of money, is in the nature of a lottery, and within the penalties of the statutes." He adds—

"Secondly and Thirdly. I am, therefore, of opinion, that the managers and projectors, and the printers and publishers of these schemes, are liable to the penalties inflicted by 12 Geo. II., c. 28, s. 1 and 4, and 43 Geo. III., c. 119, s. 2 and 5; and that the parties subscribing to, or purchasing shares in, the proposed distributions, and who proceed to take their chances of prizes at the drawing of the lots, are liable to the penalties of 12 Geo. II., c. 28, s. 3. But although such, in my judgment, are the respective liabilities of these parties, I think these liabilities—except so far as a forfeiture of the prizes may be obtained by information—can only be enforced by the Attorney-General; for by 46 Geo. III., c. 148, s. 59, 'all pecuniary penalties for an offence against any law touching or concerning lotteries,' are directed to be applied to the use of the Crown; and all proceedings to recover or enforce them are prohibited, and made liable to be stayed, unless prosecuted in the name of the Attorney-General, in the Court of Exchequer. There is, however, a subsequent Act (6 and 7 Wm. IV., c. 66), entitled, 'An Act to prevent the advertising of foreign and illegal lotteries,' whereby it is enacted, that 'if any person shall print or publish, or cause to be printed or published, any advertisement or other notice, of or relating to the drawing or intended drawing of any foreign lottery, or of any lottery not authorized by some Act of Parliament; or if any person shall print or publish, or cause to be printed or published any advertisement or notice concerning or in any manner relating to any such lottery, or any ticket, chance, or share thereof or therein,' the offender shall forfeit £50, to be recovered with costs in any of the superior courts, one moiety to the use of the Crown, and the other to the informer. Under this Act, I think any party, who can be proved to have published, or ordered the publication, of either of the three prospectuses before me, is liable to the penalty there created, at the suit of any person; so that each act of publication is made only the ground of one penalty. There will, no doubt, be a strong disinclination to apply the acts against lotteries to associations for the advancement of Art; but I think if they have a valid ground of exemption from the penal restrictions of the law, they should seek it from the legislature, whence only, in my judgment, it can be effectually procured."

So far this is conclusive; but let us have the dictum of other gentlemen "learned in the law." Mr. Fitzroy Kelly, Q.C., and Mr. Charles Clark, barrister, are questioned by the proprietors of the "Polytechnic Union." Both these authorities are high, fully on a par with that of Mr. Sergeant Talfourd. Their opinion is as follows:—

"Two questions have been submitted to consideration; first, whether the Royal Polytechnic Union of London, as described in its prospectus, is 'in violation of the several statutes against lotteries and gaming.' Secondly, if this Union is in violation of the statutes, then to what legal proceedings are the members liable? A careful review of all the statutes passed upon the subjects of gaming and lotteries, leads to the conclusion that it was the intention of the legislature to protect the unwary against fraudulent schemes of gambling set on foot by interested persons, who, offering what appeared to be the chance of tempting advantages to subscribers, such as should, in a few instances, give a great return for a small outlay, encouraged a spirit of gambling, but who yet arranged their whole schemes in such a manner, that though some subscribers might benefit to a large amount, most of them would lose all, or nearly all, that they subscribed, while the schemers themselves, even if all the nominal prizes were fairly distributed, would inevitably obtain a very considerable profit. In such cases there were two parties, having

* The learned sergeant draws a marked moral, but no legal distinction, between the Art-Union of London and societies established for private and personal profit. The following are his words:—"Societies like 'The Art-Union,' having for their direct object the encouragement of Art, were, doubtless, not contemplated by the Legislature, when providing, by repeated and cumulative enactments, against the temptations and the evils of gaming;—and possibly the good resulting from that encouragement, may counterbalance the evil of the means adopted; but it cannot be concealed, that the lovers of Art have, in such a plan, condescended to barrow aid from the love of chance, the principle of gaming, which was the object of the law to repress;—and I do not think that the *end* can, in the construction of the statutes, be held to justify the means."

opposite interests, the schemers themselves on the one hand, the public on the other: the benefit to the former was certain, it was to be obtained at the cost of the latter. The Legislature has declared all such schemes, no matter by what means they are carried into effect, to be illegal. The statutes in which the Legislature has thus declared its intention do not apply to cases where no two parties with such conflicting and irreconcilable interests exist. A scheme such as that of the Royal Polytechnic Union does not appear ever to have been contemplated by the Legislature—certainly has never been prohibited by it in terms. If three men, each of whom was unable to purchase a certain picture, should agree together to subscribe the amount required for its purchase, and should further agree that, when purchased, they would determine by lot which of them should become the possessor of the picture, or which of them should obtain the credit of presenting it to a public institution, they might do so without incurring any of the penalties directed against those who infringe the provisions of the Lottery Acts. It makes no difference, in principle, that the subscribers, instead of three men are thirty thousand, nor that the purchase, instead of being confined to one picture, is made to extend to hundreds; it is the absence of the conflicting interests of schemers and of the public, and therefore the absence of any necessity for legislative protection, that renders the statutes inapplicable.

"The answer to the first question, therefore, is,—That the Royal Polytechnic Union, as its means and objects are described in its prospectus, is not in violation of the several statutes against lotteries and gaming—it consequently becomes unnecessary to answer the other question; but we may observe that, even if the letter of the statutes did extend to the Royal Polytechnic Union, we are satisfied that no proceedings against them within the control of the law officers of the Crown would be permitted."

For ourselves, we do not hesitate to express our opinion—and as two learned brothers so widely differ, we feel justified in doing so—that these societies infringe neither the spirit nor the letter of the law. But we take higher ground than either of these learned gentlemen have taken. We contend that they are in no degree lotteries, although certain contingent advantages are left to chance. That each society is neither more nor less than a JOINT-STOCK COMPANY for the publication of prints. They give, in every instance, twenty-one shillings in change for a guinea; in other words, they supply to each subscriber a print of the character and value of that for which one guinea—at least—has been always charged by an ordinary publisher; and the profit thus accruing by publishing for themselves, they divide among themselves, not in equal proportions, but (by consent previously obtained of the whole company) into "heaps" of various sizes; and determine by drawing (as the most convenient mode) to whom among the company each of the several "heaps" shall belong. The only feature in common with lotteries is the mode of dividing the profits made; but the essential difference consists in the fact that no risk of money is incurred; each contributor to the joint stock has the full value of the sum he subscribes; the profit that would have accrued to the publisher may by chance come to him, but at all events he will have lost nothing whatever, being not a penny loser if he gain nothing but his print for his guinea, or his fifty prints, if he think proper to subscribe fifty guineas.*

We are perfectly willing to test the accuracy of our views by subscribing to any Art-Union, or by advertising the prospectus of any; although the case made out certainly applies more strongly to the Art-Union of London—and other societies having no view to individual gain—than it does to establishments devised for personal profit: more, yet not much more strongly, for all these institutions give the guinea's worth, or contract to give it, before the guinea is paid; and all profess to make over to the subscribers the profits realized

by the trade—deducting certain sums to cover incidental and necessary expenses.

That such institutions were not contemplated by the acts of the 12 Geo. II., c. 28, s. 1, and 42 Geo. III., c. 119, s. 2, or by the 46 Geo. III., c. 148, s. 59, 6 and 7 Wm. IV., c. 66—seems to be admitted, on all hands. These acts were passed to supply salutary checks to a spirit of gambling (the principle is well laid down by Mr. Fitzroy Kelly), and were in no degree designed to operate against a wholesome mode of distributing certain valuable articles, where there was literally no risk and no sacrifice. That they are not opposed to the spirit of the law Mr. Sergeant Talfourd himself thinks; although he considers they are so managed as to bring them within the letter of the law; and he evidently opines that no prosecution would follow the offence—"There will no doubt," he says, "be a strong disinclination to apply the acts against lotteries to associations for the advancement of Art." His addenda, for so it seems to us, about bringing them within the grasp of the common informer—by the 6 and 7 Wm. IV., ch. 66, amounts to nothing. Mr. Sergeant Talfourd indeed thinks that "Under this act any party, who can be proved to have published, or ordered the publication, of either of the three prospectuses before him, is liable to the penalty there created (viz. £50), at the suit of any person; so that each act of publication is made only the ground of one penalty." It is by no means unlikely that one of these prospectuses will be published in our journal—we shall print it with our eyes open, and defy the informer.

The *Athenæum*, we perceive, takes an opposite view of the subject, and considers "discretion the better part of valour." We find this passage in that journal of March the 18th:—"Having read over again the passages which we formerly quoted from the several Acts of Parliament relating to Lotteries, we will take especial care that no informer shall have it in his power to try the question at our expense." It is somewhat singular that the very number which contained this announcement should have contained, also, an advertisement of the London Art-Union, which, according to the opinion here given, might have enabled "any informer to try the question at the expense" of the *Athenæum*. We dare swear, however, that no informer will do anything of the kind; and we might be equally positive in opinion, that the proprietors of the *Athenæum* know they incur no more risk of a prosecution in advertising the Art-Union of London than they do in advertising Mr. Bielefeld's 'Frames for the Saint's Day.' The hostility of the *Athenæum* to all projects of the kind is certainly a monomania—evidence of which would be of vast importance in case its editor should be tried for shooting a Prime Minister, and would secure an acquittal if the said Prime Minister could be shown to have paid his guinea into the funds of any one of the "societies." He is absolutely raving whenever his pen is dealing with the subject—mixing up bams and pictures, prints and little-ones, bronzes and plum-cakes, prizes and penalties, in one heterogeneous mass, and fighting himself, if not "the isle, from its propriety." The course adopted by the *Athenæum*, all along, has savoured indeed more of private spleen than of public duty; and the feeling manifested throughout has been anything but creditable. This is greatly to be deplored. If the source of these societies has been impure, the proper way to purify it has not been taken. If they are injurious to Art, the cause of injury is left unexplained. If such societies ought to be eradicated as mischievous, they are not to be destroyed by unmeaning ridicule, bitter sarcasm, and utterly groundless insinuations. The avowed object of the *Athenæum* is so to confuse "Art-Unions, Lotteries, and Little-ones" (we are quoting the title of a paper in the journal of March the 4th) in the public sight, that one shall be thought just as deleterious as the other; to establish (we quote from the same paper) "the identity of Art-Unions and Little-ones."—"The moral distinction between the projects is obvious enough," says the writer, "but we suspected from the first there was no legal difference;" and so he proceeds to argue that "the nuisances will now be abated," for "we cannot suppose that the parties will set the law at defiance, and hazard the penalties." This was on the 4th of March. On the 24th of March we find the "nuisance" triumphantly progressing to a

public meeting; courting subscribers; advertising its designs; setting, in short, "the law at defiance, and hazarding the penalties"—being actually advised so to do by the highest legal authority in the realm—the Lord Chancellor of Ireland, who, according to the following statement—which we copy from a Dublin newspaper, and which we know to be substantially correct—happens to interpret the law very differently from the "legal friend" at "the elbow" of the *Athenæum*.

"A short time ago Sir Edward Sugden, the present High Chancellor of Ireland, was at the Royal Irish Institution, examining some pictures about to be sold by auction. Mr. Stewart Blacker, the honorary secretary of the Irish Art-Union, being in the room at the same time, spoke to him relative to the assumed illegality of Art-Unions, when Sir Edward stated his opinion that the laws which have been referred to did not in any way apply to such societies. Mr. Blacker having expressed his gratification at hearing this, Sir Edward said 'If you like, I will give you that opinion in writing,' and, taking a pen, wrote an order on the Royal Bank to pay the Art-Union three guineas annually until further notice: thus giving his opinion in the most satisfactory manner, by joining the society.

If the *Athenæum* had drawn a distinction between Societies instituted for private gain and those which could have been actuated by no view but one that is generous and honourable, the journal might have assumed at least a show of liberality. But it has seen no difference, or, at all events, explained none; having treated the Committee of the Art-Union of London with quite as little courtesy as the party it styles the Polytechnic, and the managers of the project it decries as one for the sale of cast-off prints. This is most unjust; and we lament to say that a considerable portion of the London press has followed so unfair an example. Whatever suspicions may exist as to the motives, plans, and results of private bodies, striving for their own advantage, and actuated mainly, if not solely, by a desire of gain, no suspicion can be rightly directed against the Committee of the Art-Union of London. That body is composed of gentlemen of high standing and unsullied reputations—men who might be safely trusted with infinitely greater powers than they have assumed; for, in reality, their "powers" amount to nothing. They have no interest whatever in augmenting the list of subscribers; no patronage whatever to accord; no possibility of personal profit, honour, or distinction, by the bestowment of labour inconceivably large. The attacks that have been made upon them are disgraceful to the Metropolitan press. Our only astonishment is that they have not long since resigned their self-imposed duties in disgust that their exertions should have been either so shamefully misunderstood or so scandalously misrepresented. This view of the matter is strengthened by the fact that, during the five years they have been acting, the shadow of a charge of wrong-doing has never been advanced against them. Their proceedings have been closely and jealously watched throughout, yet no solitary case of partiality, favouritism, or injustice, has ever been discovered upon which to ground an excuse for hostility, or to urge as a reason for depriving them of the confidence of the public and the profession—the only recompense they have asked for or can, under any circumstances, receive. We say, without hesitation, that no body of men ever existed who were actuated by purer motives, or who have worked out a great plan with less liability to censure.

It is scarcely necessary for us to add that we are as independent of the "Art-Union of London" as the *Athenæum*, or any other journal; but we have had better opportunities of watching its progress, of ascertaining the mode in which it works, and of arriving at just opinions as to its ultimate results.

But we must resume the argument from which we have extensively digressed.

Let us examine the several acts, now on our table, upon which Mr. Sergeant Talfourd founds his "opinion" (always bearing in mind that Lotteries were authorized by the legislature, and a large income derived from them, long subsequent to the 46 George III.). The 12 George II. is entitled "An Act for the more effectual preventing of excessive and deceitful gaming." The preamble recites the Act 10 and 11 William III., by which it is declared that "several evil-disposed persons having set up many unlawful games, called Lotteries, and had thereby most unjustly and fraudulently gotten to themselves great sums of money

* It is vain to assert that the prints are not value for a guinea. Some of them certainly do not please us, and we would give very little for them. But we may say the same of many prints issued by publishers. On the other hand, may not this argument be met by the fact, that the print issued by the Irish Art-Union is worth more than the guinea paid for it? Nay, we understand that a good impression will find many purchasers at the price of three guineas. Sure we are that every copy of 'The Connoisseur'—engraving by Dox, for the Art-Union of London, from Mulready's famous picture—will be of thrice the value of the guinea subscribed. It is sufficient to bear out our view that each of the engravings issued by Art-Unions have been of the size and character for which one guinea, at least, has been always charged by publishing houses.

from unwary persons, to the utter ruin and impoverishment of many families," such lotteries are "common and public nuisances." It recites also the Acts 9th Queen Anne and 8th George I., for the suppression of "unlawful lotteries." Yet both these acts were expressly passed "for raising money by way of Lottery." The lotteries they, and the 12th Geo. II. were designed to suppress, were "lotteries not sanctioned by law," the prizes in which were to be divided among the adventurers, "by the chances of the prizes in some public lottery established or allowed by act of Parliament," i. e., the prizes and blanks in the illegal lotteries were to be determined by the same numbers as the prizes and blanks in some legal lottery; in other words, it was a spirit of gambling that was to be suppressed; and so the act (12 Geo. II.) is styled "An Act for the more effectual preventing of excessive and deceitful gaming." The act of Geo. I. visited offenders with a heavy penalty—a forfeiture of £500 for every such offence. The act of 12 Geo. II. reduced that penalty to £200. But it is clear that the act 12 Geo. II. neither contemplated nor specified any such lotteries as those we are considering; and,

It is difficult to conceive how Mr. Sergeant Talfourd could have arrived at the conclusion that under this act "parties subscribing to, or purchasing shares in, the proposed distributions are liable to the penalties."

We proceed to consider the 42 Geo. III. It is entitled "An Act to suppress certain games and lotteries not authorized by law." By it all games or lotteries called Little-goes—"by which great sums of money had been fraudulently obtained from servants, children, and unwary persons, to the great impoverishment and utter ruin of many families"—were declared public nuisances; and it provides that "every person so offending shall be deemed a rogue and vagabond," and "be punishable as such rogue and vagabond accordingly." It confers a power upon all justices, on information, to break open, either by day or night, the doors of places where such offences shall have been committed, and it inflicts a penalty of £100 or six months' imprisonment.

We are still more at a loss to conceive how Mr. Sergeant Talfourd could have arrived at the conclusion that, under this act, "parties subscribing to, or purchasing shares in, the proposed distribution, are liable to the penalties."

The 46 Geo. III. is entitled, "An Act for granting to his Majesty a sum of money, to be raised by lotteries," and bears little upon this subject, except that, inasmuch as the former acts quoted, adjudged certain portions of the penalties to informers, this act provides that "all pecuniary penalties for an offence against any law touching or concerning Lotteries," are to be applied to the use of the Crown; and all proceedings to recover or enforce them are prohibited, and made liable to be stayed, unless prosecuted in the name of the Attorney-General, in the Court of Exchequer.

But there is another Act—the 6th and 7th William IV.—upon which the learned sergeant mainly grounds his case. This Act was passed in 1835—the very year, be it noted, preceding that (1836) when the formation of Art-Unions was deliberately recommended by the House of Commons, as we shall presently show. This Act is entitled, "An Act to prevent the advertising of foreign and other illegal lotteries." It is so brief that we may copy it entire. It is as follows:—

"Whereas, the laws in force are insufficient to prevent the advertising of foreign and other illegal lotteries in this kingdom, and it is expedient to make further provision for that purpose: Be it therefore enacted by the King's Most Excellent Majesty, by and with the advice and consent of the Lords spiritual and temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that from and after the passing of this act, if any person shall print or publish, or cause to be printed or published, any advertisement or other notice of or for the sale, of any ticket, or tickets, chance or chances, or of any share or shares of any ticket or tickets, chance or chances, or of in any such lottery or lotteries, as aforesaid, or any advertisement or notice concerning or in any manner relating to any such lottery or lotteries, or any ticket, chance or share, tickets, chances, or shares, thereof or therein: every person so offending shall for every such offence forfeit the sum of fifty pounds, to be recovered with full costs of suit, by action of debt, bill, plaint, or information, in any of his Majesty's Courts of Record, in Westminster or Dublin, respectively, or in the Court of Session in Scotland; one moiety thereof to

the use of his Majesty, his heirs, and successors, and the other moiety thereof to the use of the person who shall inform or sue for the same."

No one can read this Act without perceiving it to be merely "an act to prevent the ADVERTISING of foreign and other illegal lotteries." It says nothing whatsoever of the subscribers to any lotteries, or of the proprietors of them—unless they are also advertisers of them. Unless, therefore, Art-Unions are made "illegal" by previous acts, this act bears upon them no more than do the acts for preventing cruelty to animals. If then, they are not amenable to the 12th George II., and the 42nd George III., they are surely not amenable to this. We shall best test the sincerity of our conviction of the view we have taken by advertising the Art-Unions of Germany, the accredited agent for which is Mr. H. Hering, of 153, Regent-street.

One fact, then, is indisputable and is admitted—as it must be admitted—by Mr. Sergeant Talfourd, that SUBSCRIBERS to an Art-Union can be prosecuted only by the Attorney-General.

Is it necessary to point out to the intelligent reader the purpose of these enactments? Surely not. Unless he be a lawyer, "fee'd"—legitimately, of course—

"to make the worse appear
The better reason,"

can he hesitate to perceive that the law interposed between the sharper and the victim; between "evil-disposed persons" (we quote the 12th George II.), "who have set up many unlawful games called lotteries," and the "children and servants" (again we quote it) "of several gentlemen, traders, and merchants, and other unwary persons;" between those "who" (we quote it again) "have most unjustly and fraudulently gotten to themselves great sums of money," and those who had been "the utter ruin and impoverishment of their families?"

In order that no doubt upon the subject should exist, when time had removed the fears of evil-doers, and the system had revived in all its dangerous strength, the Act of the 42nd George III., usually styled the "Little-go Act," was passed.

Of the design and purport of these enactments, then, there can be no question; but those who contend for the illegality of Art-Unions are content to stand upon the tottering and unstable ground supplied to them by the few words, "or any other lottery whatever, not authorized by Parliament." This occurs in the two acts referred to; but these arguers have altogether lost sight of the fact, that the passage is introduced merely as a provision against CASES OF A LIKE CHARACTER which may not have been distinctly laid down. In the Act 42 George III., the sentence follows immediately after an enumeration of the modes by which Little-goes are conducted; and in the 12 George II., the games of "the Ace of Hearts, Pharoah, Bassett and Hazard," are especially mentioned, as classing among lotteries which are "common and public nuisances"—and it is here added, "Whereas, in order to suppress all such lotteries," &c.—i. e., lotteries expressly characterized as deceiving "unwary persons," and "utterly ruining and impoverishing many families."

There are no precedents by which to determine a possible case of prosecution; and, if one were tried, it would be tried for the first time. Of the result of any such trial we do not entertain the remotest doubt; and we hereby, deliberately and advisedly, challenge, to a legal test of the matter, any person or party who, considering either the subscriber to, or the advertiser of, one of these Art-Unions alleged to be "lotteries," within the meaning of the Act, may look upon himself or themselves as aggrieved or injured by their establishment.

SURE WE ARE THAT THE CHALLENGE WILL NOT BE ACCEPTED.

At the outset of our remarks we assumed high ground; and that ground we are not disposed to relinquish. We maintain that Art-Union Societies are NOT ILLEGAL, inasmuch as they are NOT LOTTERIES; that they are not lotteries, inasmuch as they involve no hazard whatever, stimulate no spirit of gambling, and can prejudice neither the mind nor property of any subscriber—in a word,

Although there is a chance, there is NO RISK! But if we did admit—which assuredly we do not—that they are illegal according to the strict letter of the law, and the Attorney-General might

—if he saw fit so to do—prosecute the projectors, subscribers, or advertisers, by whom they are promoted, it will be obvious to all thinking men that he will do nothing of the kind. Such a step would be not only highly prejudicial to the interests of the Arts and the country, but directly opposed to the spirit of the age, and the explicitly declared wish of the House of Commons, by whose solemnly recorded recommendation such institutions were, if not established, augmented and promoted in this kingdom.*

It is certain that the alarm created by the industriously-circulated statement that Art-Unions are illegal, and the carefully-studied rumour that each subscriber subjected himself to a penalty—such penalty to be enforced by any common informer—has had the effect of inducing many who intended to subscribe, to hold back; and we have little doubt that the list of "the Art-Union of London" will be materially affected by it; for unfortunately the Committee had arranged to close that list before the alarm had sufficiently subsided. This evil is greatly to be deplored.

By this time, however, the public are beginning to feel that the "OPINION" of Mr. Sergeant Talfourd is worth nothing, even to the publishers, who bought and paid for it; and within a very short period we have no doubt the effect of the three Acts quoted, including that terrible one of the 6th and 7th Wm. IV., which threatens vengeance upon "ADVERTISERS," will neither frighten nor injure any person—save and except the proprietor of the *Albion*.

VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—It will be perceived, by an advertisement in our first page, that the Cartoons for competition must be sent to Westminster Hall, during the first week of June—and that in Westminster Hall they will be publicly exhibited. It has, no doubt, been found impossible to find a place more desirable; for, as may be supposed, the drawings, many of which will be of huge size, will require immense space; and we are assured that this point has been duly weighed and considered. But, certainly, the light in the old Hall will not be such as to exhibit many of the competitors to advantage; and, as usual, there will be terrible complaints about the "hanging." The number anticipated is about 70; and, if each averages 12 feet (the minimum is 10 feet) in length, no less than 720 feet of wall will be required. Candidates are required to send in with their contributions "sealed letters containing their names." This is all very well, as a matter of form; but the subjects in hand, by all the principal competitors, are even now as well known as London-bridge. We might ourselves undertake to chalk the producers' names upon the corners of 50 out of the 70. The "Judges" are appointed. They consist of Sir Robert Peel, Bart.; the Marquis of Lansdowne; and Samuel Rogers, Esq.; and Sir R. Westmacott, R.A.; R. Cook, Esq., R.A.; and W. Etty, Esq., R.A. It is stated that "Sir M. A. Shee, P.R.A., and Sir A. Calcott, R.A.,

* In 1836, a committee of the House of Commons was appointed "to inquire into the best means of extending a knowledge of the Arts and the principles of design among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management, and EFFECTS OF INSTITUTIONS connected with the Arts."

The committee accordingly reported; and their report contains the following remarkable passage, to which we beg the particular attention of the reader:—

"Among exhibitions connected with the encouragement of Art, the attention of your committee has been called to the institutions established in Germany under the name of 'Kunst Vereine' (Art-Unions), and now becoming prevalent in this country. These associations for the purchase of pictures to be distributed by lot form one of the many instances in the present age of the advantages of combination. The smallness of the contribution required brings together a large mass of subscribers, many of whom, without such a system of association, would never have been patrons of the Arts."

Be it remembered that this was not the opinion of a single member, influenced by momentary feeling, but is that of a committee of fifteen members of the legislature—solemnly recorded and deliberately adopted as a basis of legislation by the House of Commons.

were asked, but declined—the latter on the score of ill health;” the former, cause not stated.

THE ROYAL ACADEMY.—The Professor of Painting—H. Howard, Esq., R.A.—has delivered three of his course of lectures. As we have intimated, finding it impossible to lay before our readers anything like a sufficient and satisfactory abstract of these lectures—and feeling that they would be materially injured by compression into our limited space—we prefer referring the reader to the *Athenæum*, where they will be found very fully and ably reported.

THE VAN EYCK will be added to the national collection in the course of a few days. The sum of £900 was paid for it; it will be a valuable addition to the gallery, especially to the student, who will have excellent opportunities of guessing at his “medium”—concerning which we, and others, have speculated so much—for the picture is said to be “in an almost immaculate condition.”

ART-UNION OF LONDON.—**PRIZE FOR TEN DESIGNS.**—In Oct. last the committee of the Art-Union of London advertised for a consecutive series of ten designs in outline, 12 inches by 8 inches, illustrative of some epoch in British history, or of the work of some English author. Simplicity of composition, beauty of form, and good drawing were the qualities desired. Sixty pounds were offered as a premium, with the understanding that if the selected compositions were engraved, the artist would receive a further remuneration for superintending the execution of them. The 25th of March was the day named for receiving them, and we are gratified at being able to say, that by that date THIRTY SETS OF DESIGNS, each consisting of ten or more drawings (in the whole, therefore, more than three hundred,) were sent in. There are six sets from Milton’s “Paradise Lost,” four from “Comus,” three from the “Pilgrim’s Progress,” three from “Early British History,” two from Shelley’s “Prometheus,” and two from the “Fairy Queen;” the remainder of the subjects are, “Griselda,” “Polyphemus,” the “Rise and Progress of Religion in England,” “The First Psalm,” Scripture Subjects, “Ode to the Passions,” “The Tempest,” Scenes from Shakspeare, “Alexander’s Feast,” and “Vita Ælfrædi.” The majority of the drawings have very considerable merit, and many of them are exceedingly beautiful. Without going into particulars, which the lateness of the date prevents, we would especially mention, as amongst the best, a series from the “Pilgrim’s Progress,” marked with a lamp; “Prometheus Unbound,” marked with a triangle; two sets from “Comus,” one marked as the last, and the other with an S. within a C; “Griselda,” “Polyphemus,” “The Rise and Progress of Religion in England,” and a set from the “Tempest,” marked with a star within a square: any one of which would form a most interesting publication, honourable alike to the artist and the Society. The committee will not decide until the 4th of this month. We shall look to their decision and its results with considerable anxiety, feeling assured that it will give general satisfaction.

THE ELECTROTYPE.—Although we propose in our next number to give a detailed history of the new invention, with all the information we can collect on the subject, we have it now in our power to communicate its entire and perfect success—so far, that is to say, as concerns the multiplying copies of an engraving. We have seen two of the Art-Union prints—one from the original plate, the other from the electrotyped facsimile. It is impossible to distinguish the one from the other; the closest scrutiny, with the aid of a powerful magnifier, leaves it impossible to determine “which is which.” Such is the result, not alone of our own comparatively limited experience; but to our knowledge (we have the fact on the safest authority) one of the best engravers of the age could not only not perceive any difference, but actually selected as the one he believed to have been from the original plate

the one that was taken from the electrotype. The only question now to be resolved concerns the number of good impressions that may be taken from the plate. We entertain little apprehension on this score; the impression we saw was after about 100: but, as by the end of next month the result will be no longer an “opinion,” we postpone our final “report” till then.

BUST OF MISS HELEN FAUCIT.—We have been rarely more gratified by any work of Art than by a bust which Mr. Foley has just completed of this accomplished actress. We have frequently observed the play and power of Miss Faucit’s features, which, when in repose, have an expression of sadness, deepened almost into sorrow, as if the young face had a premature acquaintance with the hard ways of thought and knowledge, supposed to belong exclusively to riper years. Mr. Foley has not only preserved the likeness, but managed to impart a happy and yet thoughtful expression to the countenance—one of those which, though seen but once, is never forgotten. Miss Faucit’s hair grows low upon her forehead, but the forehead, in reality, is full and expansive—a noble brow, and a deep thoughtful eye—which Mr. Foley has compelled his marble to express. He has managed the closed mouth and dimpled chin to admiration, and the disposal of the hair adds considerably to the beauty of the composition. He has in fact, in this instance, done with the chaste marble what Lawrence did on canvass—he has given the ideal of the real—without trick or seeming effort; and we sincerely congratulate him on a most perfect triumph.

NEW HOUSES OF PARLIAMENT.—Those who have not been over the works, can form no idea of the careful and revised study bestowed on every part of the design—the richness of the detail, and the beauty of the execution. What will be the general effect of the River-façade, as seen either from Westminster-bridge or the opposite shore, can hardly be judged, in the present unfinished and encumbered state of the building; but there can be little doubt that, viewed from the terrace, it will be highly satisfactory, whether considered as a whole, or with regard to particular portions. Most certainly it will be found to bear the minutest examination, for the details leave nothing to be desired, either as regards design or execution. Some of them are exceedingly rich in point of sculptured decoration—a species of it which is rarely suffered to appear at all in our modern Gothic buildings, or, if at all, as mere patches, and as a reproach to the parsimony shown in other respects. Some niches, with figures of ancient sovereigns, are in a style that would perhaps be thought too prodigal even in a mere fancy design. The tracery of the window-heads is not only very beautiful in itself, but also remarkable for the head of each window being not jointed together, but carved out of a single piece of stone—a mode which, while it affords proof of the great skill in workmanship now attained, will be attended with far greater durability than that hitherto practised. *The Tower, par excellence*, for there will be about 13 altogether, has been commenced, and is already several feet above the ground, although it will be yet sometime ere its lower part or the royal entrance porch will plainly show itself, since the arches will be 60ft. high. The central octagon hall (60ft. in diameter) has also been begun, but is not yet sufficiently advanced to enable us to judge at all what it will be. We question whether, for architectural beauty, it will at all surpass the vestibule (36ft. square) in the centre of the principal floor of the river front, which, although in a very unfinished state, there being, at present, no other floor than a few planks to walk upon, is a most exquisite architectural bit—all the more delightful, because we can safely take it as a promise of other merits and beauties which do not yet show themselves. One great excellence in all Barry’s designs and buildings is that, let the particular style be what it may, they

are always all of a piece and consistent: nothing in them is passed over as of comparatively little importance. He always seems to accomplish whatever he aims at; which may, perhaps, be owing to his never aiming at more than can properly be accomplished under the circumstances of the particular case. And herein, if not in everything else, others might profit by his example. That they would do so is greatly to be wished, for then we should less frequently be offended by that mixture of parsimony and ostentation, which is, at least hitherto has been, one of the besetting sins of our modern architecture. As regards the “New Houses,” we suspect they will put us out of conceit with a good many other public edifices, and will provoke a good many comparisons not at all to the advantage of Windsor Castle, which we now think was rebuilt and improved a score of years sooner than it ought to have been.

LINCOLN’S INN.—The building for the new dining-hall and library is about to be commenced forthwith on a site at the south-west angle of the garden, so that its west front, or side, will come upon the terrace overlooking Lincoln’s-Inn-fields, and its south front, or that of the hall, will be towards “New-square.” The style adopted by the architect (Mr. Hardwick) is that of the latest Tudor, previous to the corruptions introduced into it by what is called Elizabethan; and will, therefore, resemble that of the older parts of Hampton Court. The materials also will be similar, viz., red brick, interlaced with darker glazed bricks, and with stone quoins and dressings; thereby producing both a good and characteristic effect as to colour, very greatly superior to that attending a mixture of either white or yellow brick with stone. The general plan of the building will run north and south, but not in a formal unbroken line; for the library at the north end will be placed transversely to the hall and other parts, in the direction of east and west, with an oriel and gable in each of those fronts, and three windows towards the north. The dimensions of this apartment will be 80ft. by 40ft., and 48ft. high; those of the dining-hall 120ft. by 45ft., and 54ft. high; and both will have open timber roofs, with carved beams, &c. Between these two principal portions of the general plan, there will be an intermediate one consisting of a corridor of communication, on the east side of which will be a council-room, and on the west a drawing-room, or benchers’-room. Thus there will be a good deal of contrast and play in the exterior, and also of variety of outline, owing to differences as to height in the roof, and to the gables being turned in different directions. That over the south end of the hall will be flanked by two turrets, between which will be a single large window, of “perpendicular” character. There can be no doubt that the whole will be a very great improvement, and will help to redeem the architectural credit of Lincoln’s-Inn, although it is also likely to render the modern “gothicizings” in some of the buildings there still more offensive than they are at present.

ROYAL INSTITUTE OF ARCHITECTS.—The principal papers read at the last three meetings of the Institute were, on Church Building, by Mr. G. Godwin; on the Walhalla, near Munich, by Mr. Woolley; on the Principles of Architecture as laid down by Vitruvius, by Mr. W. Pocock; on the Holy Trinity Church, Hull, by Mr. Granville; on the Chapter House of Salisbury Cathedral, by Mr. T. Wyatt; and on a double spiral staircase at the Church of St. Editha, Tamworth, by Mr. B. Ferrey. Mr. Godwin’s paper was an exposition of the present views on Church Architecture, as propounded by the Cambridge Camden Society; and as the subject is just now exciting some attention, it has been printed in several of the journals. Mr. Pocock’s paper was in defence of Vitruvius, whose orthodoxy has been of late years questioned by Mr. Hosking and others. That we owe

much to Vitruvius there is no doubt; nevertheless, the study of that author alone would do but little towards making an architect. The investigation of the Holy Trinity Church at Hull, served to prove the use of brick buildings in England as early as the reign of Edward I., instead of Richard II., as supposed. From Mr. Wyatt's communication it appeared that the dean and chapter are about to restore the chapter-house at Salisbury, which is now in a bad state of repair. It is to be hoped they will not retain the present flat roof, which analogy shows cannot be original, but construct one of high pitch, in accordance with the spirit of the remainder of the building. Medals have been awarded to Mr. F. Saunders and Mr. Papworth, for Essays on the Synchronism of Architecture, and to Mr. A. Johnson for the design for a "Princely Palace," as described by Bacon.

"**BARONIAL HALLS OF ENGLAND.**"—An advertisement in our journal announces a new illustrated work under this title—to consist of a series of prints, chiefly in litho, from the pencils of Harding, Pyne, Müller, and others, and accompanied by letter-press descriptions, by the Editor, S. C. Hall, F.S.A. We may, perhaps, be permitted to direct to this subject the attention of our artist friends in the Provinces. Although books, and, to some extent, practical knowledge may enable the editor to work out his plan, there are scattered throughout the country vast treasures, of the existence of which he cannot be aware; and our object in this brief notice is to state that he will feel much indebted to any artist or amateur who will point out for inquiry and examination such structures in their several neighbourhoods as they may consider it desirable to make him acquainted with. We feel that we need offer no apology for the introduction of this paragraph. The great utility of a journal such as ours is to bring knowledge to bear upon a given point, and to facilitate the attainment of a beneficial purpose by joining to it the many aids—that are willing and ready—in order to give it completeness. Secluded nooks of England comparatively unexplored by the writer are often familiar to the artist, who would gladly make them more generally known, if opportunity offered; and it is notorious that some of the richest graces of our island are not to be encountered by travellers upon highways. It is needless to say more than that Mr. Hall will be very thankful for any hints that may be conveyed to him concerning this matter.

"**CARTOON PENCILS.**"—A decided improvement in lead pencils has been produced by Messrs. Reeves and Co., of Cheshire. The lead is remarkably pure; but the main advantage consists in its being introduced into the cedar in a triangular shape, so as always to present a point without scraping. It is designed more especially for those who use the pencil with a bold free hand. A trial may be safely recommended: to us it seems unquestionably a great advance upon the material hitherto adopted, and we have no doubt there are many who will thank us for directing their attention to the subject.

"**THE 'ART' OF WRITING.**"—We have received from Mr. Craik, a writing-master, or—according to the modern reading—"a teacher of calligraphy," in Dumfries, a series of specimens of his art. We had no previous conception of the extraordinary grace and beauty to which it was possible to carry it. We refer not alone to those portions which are "written," but to the ornamental designs introduced into his examples—produced with a degree of ease and facility absolutely wonderful. Some of the elaborated sheets submitted to us, he states, did not occupy his pen above five minutes each, including pictures of birds and animals, and "flourishes" that seem as grand as if they were those of a trumpeter. It is impossible for us to convey an idea of the exceeding delicacy and boldness of the style which characterizes the parts more immediately illustrative of penmanship; and it is really as-

tonishing to find such perfect accuracy attained by mere sweeps of the pen over the paper. Mr. Craik contemplates directing his skill towards more ambitious projects than the mere production of letters, and seeks to use it in the decoration of rooms, &c. Of his success in this respect we entertain strong doubts; but there are many "wants" which his ability might supply.

"**EARLY CHRISTIAN SCULPTORS.**"—In 1841 Mr. Godwin laid before the Society of Antiquaries some observations on the fact, that the stones, both inside and outside numerous ancient buildings in England and France, bear peculiar marks or symbols, apparently the work of the original builders. In a second paper on the same subject, recently communicated, and which proved that in Germany also the same marks are to be found, reference was made to the religious character of associated masons in very early times; and Mr. Godwin described a very curious MS. account (in the Arundel collection at the British Museum) of four sculptors, who worked "in the name of the Lord," during the reign of Diocletian—they were called Claudius, Castor, Simphorianus, and Nicotratrus. According to the MS., when they had completed one column and foliated capital, ordered by Diocletian to be cut out of the porphyritic rock, the philosophers of the day, who were indignant at their success, required them to cut another. To which the sculptors replied, "Do ye wish to learn the Art from us? Nevertheless, in the name of our Lord, in whom we trust, we will shape this other column like the first." And, applying themselves diligently, they finished the second column within 26 days: in consequence of which, the philosophers exclaimed, those mysterious words could only pertain to Art-magical.

SALES OF THE MONTH. — MANCHESTER. — COLLECTION OF THE LATE B. HICK, ESQ.—This collection has been sold by Mr. Winstanley. The sale occupied four days; during the two first, the pictures, 110 in number, were disposed of; on the third, the 101 drawings; and on the fourth, the 184 engravings. On the first day, 59 pictures were distributed. After some small pictures were knocked down, including Rhodes's 'Cobbler,' which fetched 10*l.* 15*s.*, and Barker's 'Children playing with an Ass,' 18 guineas—Beverley's 'Shipwreck' fetched 15 guineas; Linton's 'Caribbrook Castle,' 14*l.*; Poole's 'Bo-Peep' (a small but excellent picture), 32*l.* 11*s.*; Knight's 'Young Juggler,' 30*l.* 19*s.* 6*d.*; Bradley's 'Rosebud,' 26*l.* 13*s.* 6*d.*; H. Andrews's 'Lady Russell pleading to Charles II.,' 22*l.* 1*s.*; Herbert's (A.R.A.) 'Pardon,' 27*l.* 6*s.*; Stephano's 'Discovery,' 50*l.* 8*s.*; Howard's 'Oberon and Titania,' 50*l.*; and his 'Numa Pompilius and Egeria' (companion picture), 21*l.*; Eastlake's 'J. Condatini,' 46*l.* 4*s.*; Westall's 'Wayside,' 20*l.* 9*s.* 6*d.*; Patrick Nasmyth's 'Woody Landscape with Waterfall,' 30*l.* 18*s.*; Shayer's 'Girls at a Spring,' 33*l.*; C. R. Stanley's 'View at Amiens,' 45*l.* 3*s.*; a 'Sea Piece,' by Carmichael, 31*l.* 10*s.*; A 'Watering Place,' by F. R. Lee, 38*l.* 17*s.*; Boaden's 'Flower Girl,' 21*l.* 10*s.* 6*d.*; 'Cottages on the Banks of a River,' by Ewins, 23*l.* 10*s.*; Bradley's 'Bride,' 34*l.* 2*s.* 6*d.*; 'A Seaport with Vessels in a Breeze,' by John Wilson, 30*l.* 9*s.* 6*d.*; Tennant's 'Shrimpers,' 28*l.* 6*s.* 6*d.*; Drummond's 'Minnia Troil,' 23*l.* 14*s.* 6*d.*; two 'Coast Scenes,' of Shayer's (companions), 31*l.* 10*s.* each; and Stanley's 'View of the Old Exeter Change, London,' 29*l.* 17*s.* 6*d.* There was considerable competition for some of the best pictures of the late William Liversidge, to whom Mr. Hick was a liberal patron. No fewer than nine pictures by this artist came in succession under the hammer, and most of them realized very good prices. His 'Captain Macheath,' which many, including ourselves, regard as this lamented artist's most finished picture, fetched 77*l.* 14*s.*; 'The Inquiry,' 57*l.* 15*s.*; and 'The Benediction' (a monk bestowing his blessing on a kneeling and veiled lady), fetched the sum of 94*l.* 10*s.* 'The Black Dwarf,' and 'The Popkin's Family,' were knocked down at 34*l.* 13*s.* each; a sketch, 'Salvator Rosa in the Brigand's Cave,' 16*l.* 5*s.* 6*d.*; another, 'The Widow,' 17*l.* 6*s.* 6*d.*; and 'Travellers attacked by Banditti,' Liversidge's first exhibition picture, seven guineas. His 'Ghost Story,' the original sketch, was knocked down at 30*l.* 9*s.* The remaining five pictures, of larger dimensions, and all by celebrated English masters, fetched upwards of 90*l.* each. 'A beautiful Sunny Landscape,' by Sir A. W. Calcott, R.A., 94*l.* 10*s.* A sketch on panel, by the late Sir David Wilkie, of 'John Knox administering the Sacrament at Calder House,' being a sketch for a large picture of this subject, was knocked down at 99*l.* 13*s.*; Linton's 'Return of a Greek Armament' fetched exactly the same amount; and Martin's extraordinary companion pictures, 'The Rivers of Bliss,' and 'Pandemonium' (six feet wide by four in height) fetched each 94*l.* 10*s.*

On the second day, works by the old masters were sold. One of Cypri's Landscapes, with Cattle and Figures, fetched 28*l.* 7*s.* 6*d.*; and another, 'A Young Man with a Hare,' 23*l.* 2*s.*; a 'Fête Champêtre' (Platz), 39*l.* 18*s.*; the 'Young Birdcatchers' (Gerard Dow), 40*l.* 8*s.* 6*d.*; a 'Cottage and Sheep in a Landscape' (Van Stry), 44*l.* 2*s.*; a 'Rocky Scene' (Louthborough), 59*l.* 17*s.*; 'Interior of a Stable' (George Morland), 43*l.* 1*s.*; 'Interior of a Cabaret' (Teniers), 62*l.*; a 'Landscape,' by Wouvermans, 60*l.* 18*s.*; a 'Honey Landscape' (Paul Potter), 52*l.* 10*s.*; a 'Landscape, with Cabaret' (D. Teniers), 52*l.* 11*s.*; a 'Madonna,' by Jasso Ferrato, 81*l.* 18*s.*; 'Moses and the Midianite Shepherds' (Nicolo Poussin), 55*l.* 13*s.*; 'Cupid and Psyche' (Benjamin West), P.R.A., 94*l.* 10*s.*; 'An Italian Lake' (Richard Wilson), 84*l.*; and 'The Lake of Nemi' (its companion), 84*l.*; 'The Holy Family with St. John' (Carlo Maratti), 97*l.* 13*s.*; 'Italian Seaport' (Verest), 63*l.*; 'The Waggon' (Rubens), 82*l.* 1*s.*; 'Virgin and Child' (Murillo), 73*l.* 10*s.*; Raphael Mengz's portrait, by himself, 49*l.* 7*s.*; 'St. Cecilia and Angel' (Carlo Cignani), 46*l.* 4*s.*; 'Dutch Seaport' (Backhuysen), 64*l.* 1*s.*; 'Italian Village Festival' (Jan Miel), 97*l.* 1*s.*; 'Painting,' an Emblematic Portrait of the Artist's Daughter (Carlo Dolce), at 52*l.* 10*s.*; 'Landscape, with Figures' (Louthborough), 112*l.* 7*s.*; 'View of Dresden' (Canaletti), 262*l.* 10*s.*; 'Lake of Nemi' (Wilson), 46*l.* 4*s.*; 'Head of Christ' (Annibale Carracci), 136*l.* 10*s.*; 'The Virgin and Child, with the Marcella' (Correggio), 189*l.*; 'The Virgin, with the Child in her Lap' (Raffaello), 115*l.* 10*s.*; 'Interior, with Figures Singing and Regaling' (Egbert Hemskirk the younger), 157*l.* 10*s.*; 'Caernarvon Castle' (Richard Wilson), 99*l.* 15*s.*; 'Horses in a Landscape' (Morland), 52*l.* 4*s.*; a 'Cabinet Picture, containing a number of Heads' (Albert Durer), in unusually fine preservation, 32*l.* 10*s.*

On the third day the drawings were sold. 'A Pleasant Boy' (Poole), fetched 10*l.* 5*s.*; Henry Liversidge's original drawing of 'The Popkins Family,' 12*l.* 10*s.*; his 'Touchstone and Audrey,' 18*l.* 18*s.*; Martin's 'View on the Coast of Guernsey,' 6*l.*; and his 'Last Look at Paradise,' 14*l.*; one of Cattermole's interior, 14*l.* 3*s.* 6*d.*; Stanfield's 'View of Tenebris,' 13 guineas; Liversidge's 'Old Falconer,' 18*l.* 10*s.*; his 'Falconer and Bardolph,' 17 guineas; his 'Falconer and Dame Quickly,' 23*l.* 10*s.*; one of T. S. Cooper's cattle pieces, 21*l.*; the original sketch of Sir David Wilkie's 'Presentation of the Keys to George IV. at Holyrood Castle,' 14*l.*; and his 'Studies of Three Hands,' 4*l.* Of the framed drawings, an 'Interior of St. George's Chapel, Windsor,' fetched 29*l.* 8*s.*; 'The Surprise of the Castle,' by Cattermole, 42 guineas; 'A View of Cologne,' by Austin, 23 guineas; 'The Harvest Home,' by Stephanoff, 14 guineas.

Our informant—a safe authority—states, "It was highly gratifying to find in the sale (as indeed it is generally) that the modern pictures and drawings fetched exceedingly good prices, many much more than they cost the late proprietor at the time of purchase, but not more than their present worth—a circumstance, even in a pecuniary point of view, highly satisfactory to collectors of modern works, when selected with judgment, as showing them to be of increasing value."

On the 15th of March were sold the proofs, plates, and other effects of the late Abraham Rambach, Esq., the engraver of Wilkie's pictures. Among these were progressive proofs of 'The Cut Finger,' 'The Pariah Beadle,' 'Blindman's Buff,' 'The Chelsea Pensioners,' and 'The Spanish Mother,' 'The Village Politicians,' and 'Distressing for Rent.' One proof of 'The Rent Day Politicians' was sold for 13*l.*; one of 'The Rent Day' for 15*l.* 4*s.* 6*d.*; and another of the same for 16*l.* 5*s.* 6*d.*

On the 17th were sold the pictures, etchings, &c. of the late Rev. E. T. Daniell; among which was the 'Madonna di S. Sisto,' engraved by Müller after Raffaele, which realized 49*l.* 7*s.*; 'Harnes Terrace,' by Turner, R.A., 90*l.* 6*s.*; 'Sans Souci,' by Stoddard, 50*l.* 8*s.*; and a Repose, previously supposed to have been a genuine Titian, 52 guineas.

The pictures, engravings, and antiquities of the late Sir Robert Ker Porter were sold on the 20th, among which were many valuable curiosities brought from various parts of the world by this distinguished traveller. Among the pictures by Sir Robert Ker Porter, were 'St. John Writing the Apocalypse,' and 'Christ Blessing the Cup and Bread,' together with specimens of modern and ancient masters; also, a variety of drawings made in different quarters of the globe.

SALES TO COME.—An extensive collection of pictures, etchings, &c., the property of Robert Bell, Esq., will be sold at Edinburgh on the 3rd inst. and following days, by Messrs. C. B. Tait and Co. This property is remarkable for the number and value of etchings, of which it principally consists; containing specimens in all stages, by Ostade, Paul Potter, Rembrandt, Swaenvelt, Hartsch, Guido, &c. &c.; and pictures by Bellini, Gainsborough, Jan Steen, Salvator, Cypri, Domenichino, &c. This sale will occupy six days.—On the 1st inst., a small collection, the property of Mr. Substant, containing a landscape by Hobbema, the chef-d'œuvre of Van der Neer, a landscape by Camphuyzen, &c.—On the 7th, the pictures, &c. of Joseph Reed, Esq., containing the Ruysdael of the Earl of Lichfield; a fruit piece, by 'Rachel Ruysch,' from Sir Simon Clarke's collection; an interior by Jan Steen; a picture by Cypri; 'Musidora,' by Gainsborough, &c. &c. This sale will occupy two days.

MEMORIES OF PICTURES.

By MRS. S. C. HALL.

NO. II.—EDWARD BIRD, R.A.

I REMEMBER, many years ago, being charmed by a picture painted by Mr. Edward Bird. I saw it in Bristol: it was one of the earliest works of Art that left a "memory" with me after I came to England, probably from its peculiarly English aspect. It was called "THE COUNTRY ACTION." I was told it was not inferior, in any respect, to the more celebrated productions of that most amiable man and most excellent artist; that the persons in the pictorial drama were delineated with rare truth, and manifested most correct discrimination of individual character. To me it was a new volume of English rural life. I venerated the patriarchal soberness of the elder peasant, who had secured the volume he loved best—a Bible; the manly pride of his partner, who, with his son-in-law to bethink himself of the cradle rather than the punch-bowl; the meek joy of the young wife, proud of the provision for her tea-table; the hesitation amounting to a frowning-piece—contrasted with the blustering self-will of the butcher, resolved that the disputed reason should be his; the exquisite coquetry of the little maid, who, before a looking-glass, places on her head a burnished cullender; the prying curiosity of the country connoisseur, examining the merits of an old picture. But the merry group of "little ones," amusing themselves with a kitten they had confined in a warming-pan, delighted me as much as "pussy" did them. The sportive character of that little episode was delicious; so full of life and childish nature—so different in its moods and exercises from the grown-up nature of "big people." It was evidently painted by an artist who both understood and loved children—not as models, but as portions of his own heart. There were other pictures by the same hand, I remember, in the room: "The Surrender of Calais," "The Burning of the Bishops,"—a subject full of painful interest, one of the last the painter ever undertook; and it must have been a trying scene to a man struggling with illness and those distressing nervous affections, which shatter intellect and stimulate beyond the bodily power of exertion or endurance.

I transferred my interest, naturally enough, from the picture to the painter, and became anxious to see the artist who had afforded me so much pleasure. At that time I was looking upon a man capable of producing such works would have made me happy beyond conception; but they told me he was dead, that he had been benevolent to the poor, a devoted husband, an affectionate yet judicious father, a most admirable son, a faithful friend, and an earnest lover of, and labourer in, his Art, to which he had won his way by steady and undeviating perseverance, gaining respect by conduct in domestic life so praiseworthy that he commanded esteem no less than admiration. His genius was enshrined in home affections and home duties. The Bristol people (I was then informed) were so rightly proud of this good man and good painter, who had elevated the reputation—restored it, I may say, for it had been lost—of their moody city by his virtues no less than by his talents, that they—gentlemen of Bristol—had honoured his remains with a splendid funeral. I was shown the spot where he was buried in the cathedral, and assured it was their intention to erect a monument to his memory!

I rejoiced to think that this people had grown wiser as well as more generous, since the fate of Chatterton—

"The marvellous boy who perished in his pride"—

had left a blot upon their character. I rejoiced to learn that wisdom had followed experience, and that the warning bequeathed by the unhappy child of genius had produced its anticipated effects; that the "Bristolians," no longer the Boetians—though neither as wealthy nor as prosperous as in the times of yore, when Bristol sent forth and received her golden argosies—had rendered their sea-city a queen among the provinces for justice and liberality. We shall see!

It was not, however, until very lately, when recalling the "Memories of Pictures," that of Mr. Bird (although it had often floated over my mind) returned vividly before me. And what I had heard of his gentle nature contrasted so strongly with the resolute and stormy character of James Barry, that it was a relief to contemplate the career, despite its few gloomy passages, of a domestic painter—a man painting in the midst of his children: instructing and regulating their minds while conveying to his canvases the knowledge and power that supplied them with food; a man whose whole life proved the compatibility of high talent with the Christian virtues; a man who, like Sir David Wilkie, made his Bible his guide-book, whose life was an illustration of his faith—a faith without cant or severity.

I know one of Bird's oldest companions. It is pleasant to hear him talk of the friend over whom the grave has closed more than twenty years, and whom he characterises as "straight-minded and sound-hearted among his fellow men." "Edward Bird," he tells me, "evinced his talent at a very early period. To keep him quiet, when not more than four years old, his mother would confine him to a white-washed garret, which he decorated according to his fancy with two armies in battle array—the one party drawn in red, the other in black chalk; and he would every now and then, as he executed a figure, start back, clap his hands, and

"I have shown you all my preparations for foreign travel," said this admirable man to one of his dearest friends, "and now I must show you my GUIDE-BOOK!"—he produced his Bible.

exclaim, "Well done, little Neddy Bird!" But it was not only with red and black chalk that "little Neddy Bird" did well; his heart developed itself as much as his mind. Ned was sent to a dame's school about a mile from his home; and his tender mother, to prevent his walking too much, folded up his dinner in a little basket. One day the good school-dame came to inquire why her "favourite" was so frequently despatched with an empty wallet; and "Neddy" was compelled to confess that whenever he met a hungry-looking beggar on the road, he parted with his dinner. In this it seems "the child was father to the man," for a touching story of a widow's child is recorded of him; and my venerable friend assures me the only incorrectness in the record is, that the incident occurred at Bristol and not at Wolverhampton, the painter's birthplace. The bereaved widow, after her child's death, brought a token of gratitude, a pincushion and a pair of scissors, to Miss Bird, mementoes which her feeling mind appreciated to this day. What a heritage of high thoughts and heartfelt blessings does such a father bequeath unto his children—the noblest heritage of all!

"He died,—and bequeathed to his child a good name!"

The early and industrious life of Mr. Bird calls for little notice. His first professional practice was with a tea-bowl painter in Birmingham; but he removed, after a brief novitiate, to Bristol—his home for the remainder of his days. Here he commenced a drawing-school. During intervals of teaching, he designed, and sketched, and painted, pouring out his thoughts, giving vent to his ardour, and at the same time disciplining his own mind. Sometimes he showed his productions to his friends, but not often. Mr. Murphy, the father of Mrs. Jameson, an artist whose heart was as warm as his judgment was sound, appreciated them as they deserved, and persuaded Bird to send them to the Bath exhibition, desiring him to mark their price. The modest painter noted them at ten guineas each; the judicious friend wrote them down at thirty, and they were immediately sold. His sketches were pictures—full of subject, and every figure true. The reputation of his genius brought around him friends; and strangers, who multiply, with prosperous men, into acquaintances. He was never extravagant, but shared unostentatiously with new and old the simple hospitality of his house; painting away while conversing gaily with those about him, and instructing his children while developing some historical event.

Of his "Chevy Chase" the old gentleman speaks with raptures; says it was far and away his finest historical picture; full of the appropriate mournful feeling—that there was wailing in the very atmosphere—that it was a wonderful picture—that people could not look on it for their tears. The Marquis of Stafford gave 300 guineas for it; and Mr. Bird gratified his own feelings by presenting the original sketch to Sir Walter Scott. The reply of the Northern Magician is surely worth transcribing, and has never been read in print.

Honours and money flowed in together; but though Mr. Bird received large sums for his pictures—the pictures were large. The "Chevy Chase," which the noble Marquis purchased for three hundred guineas, brought only two hundred to the painter, simply because three gentlemen of Bristol, his friends, saw it when it was commenced, and agreed to give him for it two hundred guineas. Fair enough that; and there can be no doubt they wished to possess a work of his producing. Such, I believe, being the exact meaning which the term "Patronage" signifies, when applied to Art.

He finished the picture—they paid him the two hundred guineas—good honest men, that was in the bond—and they sold it for three hundred to Lord Stafford. Nothing wrong at all in their retaining the hundred realised by their picture-dealing speculation—it was perfectly fair "in a business-like point of view." Mr. Bird, who was generosity itself, was glad his friends profited by him, for he believed that in the first instance the burghers of Bristol wished to inspire him with confidence; and such was doubtless the case, but their business habits were stronger than their generousities. He declined a second "commission"—of a like nature—and the "Patrons" of Edward Bird only realized the sum of one hundred guineas; it appears good interest both for their money and their friendship. The same nobleman paid him five hundred guineas for the picture of "The Death of Eli," and the British Institution awarded him their three hundred guineas prize for the same painting. The Princess Charpound prize for the same painting. The Princess Charlotte promised him her "protection," and accepted his offering of "The Surrender of Calais." In the heavy times that followed his death, Mrs. Bird applied to Prince Leopold for a loan of this picture to exhibit, and his

"Sir,—Two days before leaving Edinburgh for this cottage, I was particularly gratified by receiving the sketch of the 'Battle of Chevy Chase,' which, in my opinion, does the highest honour to the artist, in point of composition and effect. As I am merely an ignorant admirer of the Art, I should hardly venture to mention my own judgment were it not confirmed in the fullest extent by the friends to whom I have had the pleasure of showing it. I have destined it, when suitably framed, to hang over the chimney of my little library, among broadsword, battle-axes, and targets, to which it will form, from the subject and execution, a very appropriate companion. It would do me great pleasure, Sir, in any manner in my power, to acknowledge my sense of your kindness, but particularly if you should ever give me an opportunity of personally expressing how much I feel myself, dear Sir, "Your obliged and faithful servant,"

"Abbotsford, near Melrose, "WALTER SCOTT.
12th March, 1814."

Royal Highness generously returned it with a present of a hundred pounds. Am I wrong in the opinion that our greatest men have erred in straying out of their natural paths? One cannot imagine Thomas Carlyle writing "Pickwick" or "Boz" inditing "Hero-worship." Yet how wonderful are they in their several spheres. Will not the observation hold good with regard to painters? In rural English life, in pleasant scenes, in delineations of home and its affections, Mr. Bird was at that time alone. Such of his pictures have, I am told, an "original and unborrowed air," which mark an artist who thought and felt for himself, and sought the materials for his pictures in the living world around him rather than in the galleries of Art." In these he was eminently happy; but he was persuaded into scripture and pageant painting, and the last picture of this kind he attempted was so vexatious in its progress, that it increased an illness brought on by the loss of one or two of his children, and terminated in his death. It was "The Embarkation of the French King and his Attendants." Louis and his courtiers were aware, and kind, and punctual; but our nobility were not so gracious; answering his applications and making promises of sittings which they never gave; thus retarding the completion of his labours, and depriving him of bread, by wasting his time.

But the painter's days were numbered. Fame soon grows weary of sounding her clarion, and those whose hearts are stirred within them at its earlier blasts, quickly discover that the sound is air. His spirit was saddened by illness, and he felt with all the acuteness of a sensitive mind the civil rudeness of many who ought to have understood what they owed themselves and others. The damps of our English November clung too closely around him; his manhood was in its strength, for he had just completed his forty-fifth year; yet his kindly voice was silenced—his soft and gentle smile was hardened into the marble of death—his children were fatherless—his wife a widow!

His old friend loves to discourse of his many virtues, proving the truth of the exquisite lines—

"Only the actions of the just,

"Smell sweet and blossom in the dust;"

I bethought me to inquire concerning the monument which more than twenty years ago I had heard was to be erected to his memory.

The good man shook his head. "Alack!" he said, "facts are facts, and should be plainly told. The truth is this, that many in Bristol really loved the artist; others mourned for the man, and regretted a loss which deprived their locality of a distinction. Others—but I would rather not talk about them, for I love the fair side of human nature, and somehow, whenever Bristol is mentioned, the fate of Chatterton strikes upon my heart; and the bitter rhymes of Savage and Lovel force their way into my mind." Yet the cutting and veiling couplets of the poets are as milk and honey compared to the single fact that must be written or spoken by all who write or speak of Bristol and Bird in association.

The widow of Edward Bird designed that the funeral of the painter should be modest and plain, in virtuous and prudent accordance with her limited means, for they were narrowed to a bare sufficiency. Moreover, she wished to lay the remains of her beloved husband, companion, and friend, in the churchyard grave, where her own might one day repose beside them—a natural and rational wish, which may not be abandoned without a hard struggle. But a proposal was made that he should be interred in the cathedral—that the funeral should be a public one, such as to honour dead genius and encourage living genius; and, above all, that a monument should be erected to his memory, to tell to after time that Edward Bird, the artist, was a glory and a benefactor to his kind. The widow felt it was her duty to yield; but she objected on the ground of the additional expense. That objection was overruled at once, by the assurance of its not falling upon her. No other presented itself, and she ceded the point; in melancholy pride that the husband she honoured with a full heart was to be thus honoured by others. Well, the "public funeral" took place; between two and three hundred "gentlemen" of Bristol followed the bier, and stood about the aisles of the old cathedral while the "earthly tabernacle" of the painter was consigned to its last rest. It was a noble spectacle; one that might well have made us forget the doom of intellect in mercantile England, where it is too usually rated in precise proportion to the weight of the purse associated with it. It was a great chance for the city of sugar-bakers and ship-brokers, which half a century before had been marked with a black cross in "Fame's Eternal Volume." The name of Bird was to stand in the traders' ledger as a set-off against that of Chatterton—a debtor and creditor side of the account would appear in the same book. The two or three hundred "gentlemen" having performed the stipulated bargain, separated, and—what next?

The long illness of the artist, and the "hope deferred" that made the "heart sick" had left an embarrassed family, and not a small one. The widow sold her furniture—for the vast sum of £300—to augment her sources for payment of debts she regarded as blots on her husband's memory; and she was rejoicing that, although houseless, these blots were, at least, to be removed, when—the undertaker's bill for the funeral expenses of Edward Bird was handed to her. It was PAID AT ONCE—out of the proceeds realized by the sale of household gods—chairs, tables, and featherbeds—it was paid! There is no mistake at all about this matter. The burghers of Bristol had had their "show;" they had given low and loud expressions of sympathy to the young boy, the artist's eldest son, who attended as chief mourner; the ceremony and the liberal "givings" had been trumpeted by all the journals! The "gentle-

men of Bristol" loved the laudation, but they were unwilling to pay for it; it was an article that would not sell again, and realize a profit of 50 per cent.*

So the widow paid for the honour of her husband's "public" funeral; and thus, most unwillingly, either deprived his creditors of their due, or his children of the weak staff that was to aid them in traversing the dark valley.

But the monument that was to perpetuate the name, commemorate the genius, and recompense the long labours of the artist—surely the monument was erected by the "gentlemen of Bristol," in accordance with a promise to the living and a pledge to the dead?

A monument, indeed, marks the spot; and this is the inscription it contains:—

"SACRED TO THE MEMORY OF
EDWARD BIRD, ESQ., R.A.,
WHO DEPARTED THIS LIFE
NOV. 2, 1819,
AGED 45 YEARS.

HIS DAUGHTER CAUSED THIS STONE TO BE PLACED
AS A TESTIMONY OF RESPECT AND AFFECTION
FOR HER REVERED PARENT."

Reader, if ever you visit the cathedral of Bristol, look at that small and simple "slab," for it is nothing more; look well upon it, and do not shame to see it through tears; for, although a plain bit of unadorned marble, to me it seems the noblest and holiest mausoleum in broad England. Let me tell you why. His daughter earned by the labour of her own hands the money that paid for it! It was not much—many among the three hundred gentlemen expended a greater sum upon a dinner on the afternoon of the "public" funeral—but it was her all; the savings out of privations; the accumulated "heap" of days and nights of toil; the working out to completion of a high resolve, formed not long after her father was buried, when she was a young child, but with wit enough to perceive what might be looked for from those who had suffered the widow and the fatherless to sell their furniture, rather than let an "undertaker" protest that he was cheated into burying a man of genius upon credit.

Many years passed, indeed, before this solemn compact with her own heart and her dead father was fulfilled; but it was fulfilled at last; and let it be carved upon the corporate seal of Bristol city, that, although James Bird was interred with pomp in its cathedral,

The widow paid the funeral charges, and the daughter earned the money that placed a tablet over his remains.

LOCUS SEPULTURE.

"When Chantry was building the mausoleum in which his mortal remains now lie interred, he proposed to Allan Cunningham to make the vault large enough to contain those of his friend also. 'No,' said Allan, 'I should not like, even when I am dead, to be so shut up. I would far rather rest where the daisies will grow over my head.'"—ART-UNION, Jan. 1843.

When I am dead, I would not lie
Within the stately tomb,
Whose outward beauty seems to mock
Its deep internal gloom.
Dear as I love the sculptor's art,
And rich cathedral-pile,
For resting-place I covet not
Marble, nor cluster'd aisle.

On fancy's wing my spirit roves,
Like tenants of the air;
O'er the wide world with glory fraught,
And drinks in rapture there.
From the bright forms on nature's face,
The purest joys I reap:
They must surround the narrow bed
Where I may shortly sleep.

Give to the conqueror, whose sword
Hath won himself a name,
And link'd the record of his deeds
Unto his country's fame:—
Give to the noble, wise, and great,
The "animated bust,"
Tablet of brass, and sepulchre,
Which may survive the dust:—

Mine be the lowly, quiet grave,
Far from life's busy hum;
Where flowers appear in summer-time,
And sounds harmonious come.
Ambition seeks to lay her dead,
Mid things of kindred worth;
The child of nature only claims
Part of his mother-earth.

J. DAFFORNE.

* It is only just to state, that of those who followed the painter to his grave, many were in utter ignorance of the circumstances under which his funeral was a "public" one, and who, perhaps, to this day are not aware of the "arrangement" that had been made. Unfortunately, in such cases it is difficult to separate the innocent from the guilty; the reproach must fall, and it falls heavily, upon them all.

COMMISSIONS AND COMMITTEES "OF TASTE."

We are induced to the following observations by a letter* addressed by John Bacon, Esq., F.S.A., to the Premier on this subject. The tone of this letter is temperate, and its substance is characterized by judgment, knowledge, and experience; but this it is scarcely necessary to remark, considering the reputation of the author, who has, as he states, laid aside "his professional chisel for twenty-five years"—a circumstance which at once warrants the perfect disinterestedness of his views, did he even yet mingle in the throng of artists and amateurs; but from this he has also retired. As his views on the subject of commissions are precisely our own, and ours are identical with those of every section of the profession of Art, we seize the opportunity of speaking rather through him than with him, because the manifest truths to which we would gladly open the eyes of all concerned in committees of Art, come more gracefully from one who has done with the interests of his profession—who seeks only to elevate its character—than from others whose position could in any way raise a supposition that they were quickened into debate by selfish motives.

In speaking of a committee under whose direction the author was working, he complains of their utter inefficiency—shows plainly enough their incapacity, and perhaps somewhat naively expresses surprise that they displayed in their direction so little mastery, although having made the grand tour of the cities where Art has rested and been fostered. Upon these committees appear the names of excellent and accomplished men; but with names we have nothing to do, and if we had, such names are not to be lightly dealt with—names of men who, (mark it, Cesario!) if they knew a little of Art, would know a little of everything. But it is this same seeing of sights which is so embarrassing to a judgment unprepared by what is called "the education of the eye," and uninstructed by the sympathies brought forth by cultivation.

It is matter of grave surprise to the committees themselves, and also to the public, that the names of artists of the highest rank do not generally appear upon the competition-lists; but these gentlemen are fortunate in having commissions enough to relieve them of the necessity of submitting their works to the root and branch emendations of a committee. They do not broadly state their reasons for declining competition; even were they to do so, the tribunal of taste would not believe them. We know perfectly the reply of all self-constituted committees to argument of this kind—"We are," say they, "self-appointed if you like; we claim the right of pleasing ourselves, in the fashion of that for which we are ready to pay"—a most athletic and straightforward English replication as applied to all matters of every-day life, but with respect to monuments in Art, a mere imbecility; for here they have clearly not the right they assume to themselves. It would be most difficult to persuade him who professes to have read the written principles of *το καλον*; who, as he himself says, has "loured" through the most celebrated galleries of Europe; and who, thus qualified, is placed upon a committee of taste—it would be difficult, we say, to persuade such a one that he did not know anything of Art—but much more difficult to convince an artist that he did. There is, therefore, no reason to marvel that men who have taken honours, as it were, in their profession, will not place their hard-earned reputation at the mercy of those who, to sustain themselves in the opinion of their friends, think it necessary to cut somewhere, which they too frequently do in the wrong place. The artist of established reputation is above the necessity of competition; but with what heart can the rising sculptor or painter, whose bread, in so many instances, is scattered, as it were, in crumbs on the highways—with what confidence can he look forward to the judgment of such a superintendence? He knows, as we all do, that in a majority of instances he is obliged to send forth works of a character he is ashamed to acknowledge. There is truth, it is said, in the voice of the multitude; there must be, therefore, and is truth in these observations, which we put not forth as our own, but

* A Letter to the Right Hon. Sir Robert Peel, Bart., M.P., on "The Appointment of a Commission," &c. &c.—Hatchard and Son.

as the sentiments of all who have been subject to the dictation of committees.

Mr. Bacon having retired from the profession, and all the members of the committee who directed the execution of his works being dead, he considers that seal removed from his lips, which prevents the complaints of others, yet in the exercise of their profession. Describing the prejudicial nature of interference, Mr. Bacon says—

"The twofold injury to which I unhesitatingly refer, arose from that right of dictation assumed by the committee, which went the length of commanding the sculptors to alter, to re-compose, to add, or to subtract from, to divide, or set adrift, what had purposely been combined; in short, to re-arrange, or rather disarrange, in certain instances, all, or much, that the artist had intended to convey in his design. And when this had been obediently submitted to, the interference referred to did not then cease, but the artist was followed into his study (at least so it was with me), and there he was subjected to the torture of doing violence to all his better knowledge of the principles of his own art, by making his work bend to the opinions of these gentlemen, without even being allowed a voice in the question. I do not recollect a single instance in which any alteration they suggested, either in a design presented or work in progress, was submitted to my consideration and my reply waited for; on the contrary, it was invariably communicated as the result of a previous determination formed on their part, and which must necessarily be obeyed with all dutiful submission. On one or two occasions, I remember venturing to point out wherein the alterations proposed would materially injure the composition, and consequent effect of my work; and one instance wherein the execution of their commands was all but impracticable; and was surprised to find my respectful representation instantly overruled in such terms as left me no hope of prevailing by any further argument. If the other sculptors were, in like manner, subjected to the dictation of gentlemen who, however intellectually endowed, had no practical knowledge whatever of the particular science on which they were now sitting in judgment, it will sufficiently account for the asserted inferiority of the sculpture in St. Paul's, compared with what I venture to assert it would have been, had the artists been left to the unfettered exercise of their own powers."

The heaven of a little learning in Art is not only a dangerous but a most obtrusive qualification; those who have not acquired it are yet reasonable creatures, while those who know a little are altogether unmanageable. This is forcibly illustrated by Mr. Bacon's experience. He speaks of a colossal group in honour of the late Marquis Cornwallis, sent to Bombay. The agents appointed to realize the views were military men, who, being diffident of their own qualifications for selecting a design, delegated this part of their duty to five members of the Committee of Taste.

"But it so happened that, as usual, they had sundry alterations to point out in the successful design; and, in visiting my study, to lay their commands upon me, I found I was required so seriously to dismantle and curtail my design, that, remembering I was responsible in that instance, not to the umpires, but to my military employers, I did not feel at liberty to follow the directions given me without their sanction; and, on submitting to them what had been proposed by way of alteration, they at once perceived the injury that the work would sustain, and therefore instructed me to follow the original design, remarking, 'We are indebted to the judgment of those gentlemen for selecting the design they considered preferable; but we now look to your knowledge and experience in your own profession, and to your regard for your own fame, as our best security that the work shall be what we are given to expect.'"

We would have it understood that we draw a marked distinction between this kind of affection and opinions arising from feeling and conviction—to these artists are always ready to listen, and willing to profit by; they are always natural, and consequently valuable; while, on the other hand, the suggestions and transpositions of pretension are often absolutely impracticable, not because a composition might merely suffer in character, but because nothing short of utter disruption could reach them.

The motto of these committees was "Simplificity;" and while they flattered themselves that they were "simplifying," they were cutting down the richest designs to the condition of poverty and insignificance. Of this the pages before us bring forward many examples and many comparisons, tending to show that, generally, the propositions of committees are regulated by no fixed principle; indeed the author complains that, for proposed alterations, no reason could ever be given, but that it was the will of the Committee that such should be done. Every artist can afford a reason for his manner of treating his subjects; and if no sufficient argument can be adduced against his composition,

he is decidedly right, however lame his deductions—and the critic is wrong. If an artist thinks deeply, to afford narrative and effect in his works, the labours of the human mind cannot be so readily followed and construed as to be pronounced upon in anything like the impromptu criticism professed by committees; indeed, in the whole round of human nature, one mind, however refined, is not so much raised by cultivation above another, albeit in a state of barbarism, as at once to define its operations from external signs at a mere glance. Mr. Bacon gives an instance of the criticism from which he suffered. A certain part of one of his designs was disapproved and condemned to be altered; but he, knowing the injury which the work would sustain, left it *unimproved*, in which state it was afterwards approved, as if altered. He says—

"After some hesitation I adopted the latter alternative, founded on the perception that they had no fixed principles of criticism,* and I therefore deemed it possible that what they thought offended them at one time might not displease them at another, provided the interval should be long enough to allow of their forgetting their previous objection; and so, in this instance, it fortunately turned out—my disobedience was never discovered; I had the pleasure to meet with their entire approbation of the monument when completed."

It is to be apprehended that the spirit of existing committees differs but little from this; yet complaints are not loud, for obvious reasons. Such are the causes why the names of our most celebrated artists do not appear upon the lists of competitors, and they will continue to operate as long as similarly-constituted tribunals exist.—It is not with the desultory application of the amateur that the artist has qualified himself into distinction, but it is by laborious study from youth upwards, not only in the production of his own works, but in deeply considering the operation of the mind in the works of others—by investigating the causes of excellence in some and of failure in others; works therefore resulting from such a course of education and laborious effort, cannot be critically estimated by mere pretension.

SOCIETY OF BRITISH ARTISTS.

TWENTIETH ANNUAL EXHIBITION.

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No. 48. 'A Scene and Characters in a Spanish Posada in Andalusia,' F. Y. HURLESTONE. This is a large picture, composed of many figures, all kept down in their character respectively to simple life. A party of guests are playing cards, while the hostess, a dark-skinned woman of Moorish descent, superintends the supply of their wants. Without any essay at extravagant circumstance, the author of the work succeeds in describing men who do not live by the recognised avocations of more civilized communities. Among such men one could not feel otherwise than among those whose motto in political convulsions is "War to the knife," and whose more peaceable calling may be that of smuggler or bandit. The style of this artist is by no means what it has been; he has seen too much to remain original.

No. 54. 'Going to Market,' H. J. BODDINGTON. This picture exhibits a marked improvement in the feeling and execution of its author. A fine group of trees, a rustic bridge, a shallow stream of water, about to be crossed by cattle and sheep going to market, are the every-day items of the work; but the whole are, we may say, exquisitely put together.

No. 67. 'Cappella del Rosario, Chiesa dei SS. Giovanni e Paolo, Venice,' J. HOLLAND. This chapel is painted with simply its own sober light, which is managed with a success equal to Peter Neefs; the gilded ceiling and marble floor are most effective studies.

No. 70. 'Portrait,' J. J. HILL. To say that this is the finest portrait in the gallery, would be saying very little. To say that it is one of the finest portraits that have of late appeared, is justly due to a masterly outlay of talent, which has produced so admirable a disposition of pictorial forces as appear here. The flesh is of a full, yet clear tone.

No. 71. 'Outskirts of a Country Fair,' A. MONTAGUE. The colouring is extremely harmonious; fresh without coldness, vernal without being too green. The broken lights streaming through the foliage, and their consequent shadows, are expressed in an easy, natural, and playful manner. The figures are far too unfinished, with regard both to correct action and detail, for a subject of low life in particular.

No. 74. 'Hungarian Fruit Girls at Devotions,' J. ZEITLER. They are adoring before a road-side image of the Virgin. This usually loose and easy manner of worship is well portrayed. The picture would have been improved by a little warmth in the sky.

No. 77. 'Interior of a Country Stable,' J. F. HERRING, sen. Life-like, and very striking; a remarkable advance in the Art. The horses are capably painted.

No. 84. 'Scene in the Isle of Dogs, Thames,'

men of Bristol" loved the laudation, but they were unwilling to pay for it; it was an article that would not sell again, and realize a profit of 50 per cent.*

So the widow paid for the honour of her husband's "public" funeral; and thus, most unwillingly, either deprived his creditors of their due, or his children of the weak staff that was to aid them in traversing the dark valley.

But the monument that was to perpetuate the name, commemorate the genius, and recompense the long labours of the artist—surely the monument was erected by the "gentlemen of Bristol," in accordance with a promise to the living and a pledge to the dead?

A monument, indeed, marks the spot; and this is the inscription it contains:—

"SACRED TO THE MEMORY OF
EDWARD BIRD, ESQ., R.A.,
WHO DEPARTED THIS LIFE
NOV. 2, 1819,
AGED 45 YEARS.

HIS DAUGHTER CAUSED THIS STONE TO BE PLACED
AS A TESTIMONY OF RESPECT AND AFFECTION
FOR HER REVERED PARENT."

Reader, if ever you visit the cathedral of Bristol, look at that small and simple "slab," for it is nothing more; look well upon it, and do not shame to see it through tears; for, although a plain bit of unadorned marble, to me it seems the noblest and holiest mausoleum in broad England. Let me tell you why. His daughter earned by the labour of her own hands the money that paid for it! It was not much—many among the three hundred gentlemen expended a greater sum upon a dinner on the afternoon of the "public" funeral—but it was her all; the savings out of privations; the accumulated "heap" of days and nights of toil; the working out to completion of a high resolve, formed not long after her father was buried, when she was a young child, but with wit enough to perceive what might be looked for from those who had suffered the widow and the fatherless to sell their furniture, rather than let an "undertaker" protest that he was cheated into burying a man of genius upon credit.

Many years passed, indeed, before this solemn compact with her own heart and her dead father was fulfilled; but it was fulfilled at last; and let it be carved upon the corporate seal of Bristol city, that, although James Bird was interred with pomp in its cathedral,

The widow paid the funeral charges, and the daughter earned the money that placed a tablet over his remains.

LOCUS SEPULTURÆ.

"When Chantry was building the mausoleum in which his mortal remains now lie interred, he proposed to Allan Cunningham to make the vault large enough to contain those of his friend also. 'No,' said Allan, 'I should not like, even when I am dead, to be so shut up. I would far rather rest where the daisies will grow over my head.'"—ART-UNION, Jan. 1843.

When I am dead, I would not lie
Within the stately tomb,
Whose outward beauty seems to mock
Its deep internal gloom.
Dear as I love the sculptor's art,
And rich cathedral-pile,
For resting-place I covet not
Marble, nor cluster'd aisle.

On fancy's wing my spirit roves,
Like tenants of the air;
O'er the wide world with glory fraught,
And drinks in rapture there.
From the bright forms on nature's face,
The purest joys I reap:
They must surround the narrow bed
Where I may shortly sleep.

Give to the conqueror, whose sword
Hath won himself a name,
And link'd the record of his deeds
Unto his country's fame:—
Give to the noble, wise, and great,
The "animated bust,"
Tablet of brass, and sepulchre,
Which may survive the dust:—

Mine be the lowly, quiet grave,
Far from life's busy hum;
Where flowers appear in summer-time,
And sounds harmonious come.
Ambition seeks to lay her dead,
Mid things of kindred worth;
The child of nature only claims
Part of his mother-earth.

J. DAFFORNE.

* It is only just to state, that of those who followed the painter to his grave, many were in utter ignorance of the circumstances under which his funeral was a "public" one, and who, perhaps, to this day are not aware of the "arrangement" that had been made. Unfortunately, in such cases it is difficult to separate the innocent from the guilty; the reproach must fall, and it falls heavily, upon them all.

COMMISSIONS AND COMMITTEES "OF TASTE."

We are induced to the following observations by a letter* addressed by John Bacon, Esq., F.S.A., to the Premier on this subject. The tone of this letter is temperate, and its substance is characterized by judgment, knowledge, and experience; but this it is scarcely necessary to remark, considering the reputation of the author, who has, as he states, laid aside "his professional chisel for twenty-five years"—a circumstance which at once warrants the perfect disinterestedness of his views, did he even yet mingle in the throng of artists and amateurs; but from this he has also retired. As his views on the subject of commissions are precisely our own, and ours are identical with those of every section of the profession of Art, we seize the opportunity of speaking rather through him than with him, because the manifest truths to which we would gladly open the eyes of all concerned in committees of Art, come more gracefully from one who has done with the interests of his profession—who seeks only to elevate its character—than from others whose position could in any way raise a supposition that they were quickened into debate by selfish motives.

In speaking of a committee under whose direction the author was working, he complains of their utter inefficiency—shows plainly enough their incapacity, and perhaps somewhat naively expresses surprise that they displayed in their direction so little mastery, although having made the grand tour of the cities where Art has rested and been fostered. Upon these committees appear the names of excellent and accomplished men; but with names we have nothing to do, and if we had, such names are not to be lightly dealt with—names of men who, (mark it, Cesario!) if they knew a little of Art, would know a little of everything. But it is this same seeing of sights which is so embarrassing to a judgment unprepared by what is called "the education of the eye," and uninstructed by the sympathies brought forth by cultivation.

It is matter of grave surprise to the committees themselves, and also to the public, that the names of artists of the highest rank do not generally appear upon the competition-lists; but these gentlemen are fortunate in having commissions enough to relieve them of the necessity of submitting their works to the root and branch emendations of a committee. They do not broadly state their reasons for declining competition; even were they to do so, the tribunal of taste would not believe them. We know perfectly the reply of all self-constituted committees to argument of this kind—"We are," say they, "self-appointed if you like; we claim the right of pleasing ourselves, in the fashion of that for which we are ready to pay"—a most athletic and straightforward English replication as applied to all matters of every-day life, but with respect to monuments in Art, a mere imbecility; for here they have clearly not the right they assume to themselves. It would be most difficult to persuade him who professes to have read the written principles of *το καλον*; who, as he himself says, has "lounged" through the most celebrated galleries of Europe; and who, thus qualified, is placed upon a committee of taste—it would be difficult, we say, to persuade such a one that he did not know anything of Art—but much more difficult to convince an artist that he did. There is, therefore, no reason to marvel that men who have taken honours, as it were, in their profession, will not place their hard-earned reputation at the mercy of those who, to sustain themselves in the opinion of their friends, think it necessary to cut somewhere, which they too frequently do in the wrong place. The artist of established reputation is above the necessity of competition; but with what heart can the rising sculptor or painter, whose bread, in so many instances, is scattered, as it were, in crumbs on the highways—with what confidence can he look forward to the judgment of such a superintendence? He knows, as we all do, that in a majority of instances he is obliged to send forth works of a character he is ashamed to acknowledge. There is truth, it is said, in the voice of the multitude; there must be, therefore, and is truth in these observations, which we put not forth as our own, but

* A Letter to the Right Hon. Sir Robert Peel, Bart., M.P., on "The Appointment of a Commission," &c. &c.—Hatchard and Son.

as the sentiments of all who have been subject to the dictation of committees.

Mr. Bacon having retired from the profession, and all the members of the committee who directed the execution of his works being dead, he considers that seal removed from his lips, which prevents the complaints of others, yet in the exercise of their profession. Describing the prejudicial nature of interference, Mr. Bacon says—

"The twofold injury to which I unhesitatingly refer, arose from that right of dictation assumed by the committee, which went to the length of commanding the sculptors to alter, to re-compose, to add, or to abstract from, to divide, or set adrift, what had purposely been combined; in short, to re-arrange, or rather disarrange, in certain instances, all, or much, that the artist had intended to convey in his design. And when this had been obediently submitted to, the interference referred to did not then cease, but the artist was followed into his study (at least so it was with me), and there he was subjected to the torture of doing violence to all his better knowledge of the principles of his own art, by making his work bend to the opinions of these gentlemen, without even being allowed a voice in the question. I do not recollect a single instance in which any alteration they suggested, either in a design presented or work in progress, was submitted to my consideration and my reply waited for; on the contrary, it was invariably communicated as the result of a previous determination formed on their part, and which must necessarily be obeyed with all dutiful submission. On one or two occasions, I remember venturing to point out wherein the alterations proposed would materially injure the composition, and consequent effect of my work; and one instance wherein the execution of their commands was all but impracticable; and was surprised to find my respectful representation instantly overruled in such terms as left me no hope of prevailing by any further argument. If the other sculptors were, in like manner, subjected to the dictation of gentlemen who, however intellectually endowed, had no practical knowledge whatever of the particular science on which they were now sitting in judgment, it will sufficiently account for the asserted inferiority of the sculpture in St. Paul's, compared with what I venture to assert it would have been, had the artists been left to the unfettered exercise of their own powers."

The heaven of a little learning in Art is not only a dangerous but a most obtrusive qualification; those who have not acquired it are yet reasonable creatures, while those who know a little are altogether unmanageable. This is forcibly illustrated by Mr. Bacon's experience. He speaks of a colossal group in honour of the late Marquis Cornwallis, sent to Bombay. The agents appointed to realize the views were military men, who, being diffident of their own qualifications for selecting a design, delegated this part of their duty to five members of the Committee of Taste.

"But it so happened that, as usual, they had ready alterations to point out in the successful design; and, in visiting my study, to lay their commands upon me, I found I was required so seriously to dismantle and curtail my design, that, remembering I was responsible in that instance, not to the umpires, but to my military employers, I did not feel at liberty to follow the directions given me without their sanction; and, on submitting to them what had been proposed by way of alteration, they at once perceived the injury that the work would sustain, and therefore instructed me to follow the original design, remarking, 'We are indebted to the judgment of those gentlemen for selecting the design they considered preferable; but we now look to your knowledge and experience in your own profession, and to your regard for your own fame, as our best security that the work shall be what we are given to expect.'"

We would have it understood that we draw a marked distinction between this kind of affection and opinions arising from feeling and conviction—to these artists are always ready to listen, and willing to profit by; they are always natural, and consequently valuable; while, on the other hand, the suggestions and transpositions of pretension are often absolutely impracticable, not because a composition might merely suffer in character, but because nothing short of utter disruption could reach them.

The motto of these committees was "Simplification;" and while they flattered themselves that they were "simplifying," they were cutting down the richest designs to the condition of poverty and insignificance. Of this the pages before us bring forward many examples and many comparisons, tending to show that, generally, the propositions of committees are regulated by no fixed principle; indeed the author complains that, for proposed alterations, no reason could ever be given, but that it was the will of the Committee that such should be done. Every artist can afford a reason for his manner of treating his subjects; and if no sufficient argument can be adduced against his composition,

he is decidedly right, however lame his deductions—and the critic is wrong. If an artist think deeply, to afford narrative and effect in his works, the labours of the human mind cannot be so readily followed and construed as to be pronounced upon in anything like the impromptu criticism professed by committees; indeed, in the whole round of human nature, one mind, however refined, is not so much raised by cultivation above another, albeit in a state of barbarism, as at once to define its operations from external signs at a mere glance. Mr. Bacon gives an instance of the criticism from which he suffered. A certain part of one of his designs was disapproved and condemned to be altered; but he, knowing the injury which the work would sustain, left it *unimproved*, in which state it was afterwards approved, as if altered. He says—

"After some hesitation I adopted the latter alternative, founded on the perception that they had no fixed principles of criticism,* and I therefore deemed it possible that what they thought offended them at one time might not displease them at another, provided the interval should be long enough to allow of their forgetting their previous objection; and so, in this instance, it fortunately turned out—my disobedience was never discovered; I had the pleasure to meet with their entire approbation of the monument when completed."

It is to be apprehended that the spirit of existing committees differs but little from this; yet complaints are not loud, for obvious reasons. Such are the causes why the names of our most celebrated artists do not appear upon the lists of competitors, and they will continue to operate as long as similarly-constituted tribunals exist.—It is not with the desultory application of the amateur that the artist has qualified himself into distinction, but it is by laborious study from youth upwards, not only in the production of his own works, but in deeply considering the operation of the mind in the works of others—by investigating the causes of excellence in some and of failure in others; works therefore resulting from such a course of education and laborious effort, cannot be critically estimated by mere pretension.

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No. 43. 'A Ravine in the Neath Vale,' J. B. PYNE. In such scenes this artist is powerful and effective. Distance is entirely shut out, and the whole composition is laid in with a breadth and harmony of feeling which place the reality before the spectator.

No. 46. 'A Magdalen,' C. BAXTER. This picture would have been benefited by being called by any other name. The expression is very sweet, the colour modest and natural; but the model is unfortunately commonplace, at variance with all preconceived notions of the penitent Magdalen, and does not rise above the simple country or servant girl.

No. 48. 'A Scene and Characters in a Spanish Posada in Andalusia,' F. Y. HURLSTONE. This is a large picture, composed of many figures, all kept down in their character respectively to simple life. A party of guests are playing cards, while the hostess, a dark-skinned woman of Moorish descent, superintends the supply of their wants. Without any essay at extravagant circumstance, the author of the work succeeds in describing men who do not live by the recognised avocations of more civilized communities. Among such men one could not feel otherwise than among those whose motto in political convulsions is "War to the knife," and whose more peaceable calling may be that of smuggler or bandit. The style of this artist is by no means what it has been; he has seen too much to remain original.

No. 54. 'Going to Market,' H. J. BODDINGTON. This picture exhibits a marked improvement in the feeling and execution of its author. A fine group of trees, a rustic bridge, a shallow stream of water, about to be crossed by cattle and sheep going to market, are the every-day items of the work; but the whole are, we may say, exquisitely put together.

No. 67. 'Cappella del Rosario, Chiesa dei SS. Giovanni e Paolo, Venice,' J. HOLLAND. This chapel is painted with simply its own sober light, which is managed with a success equal to Peter Neefs; the gilded ceiling and marble floor are most effective studies.

No. 70. 'Portrait,' J. J. HILL. To say that this is the finest portrait in the gallery, would be saying very little. To say that it is one of the finest portraits that have of late appeared, is justly due to a masterly outlay of talent, which has produced so admirable a disposition of pictorial forces as appear here. The flesh is of a full, yet clear tone.

No. 71. 'Outskirts of a Country Fair,' A. MONTAGUE. The colouring is extremely harmonious; fresh without coldness, vernal without being too green. The broken lights streaming through the foliage, and their consequent shadows, are expressed in an easy, natural, and playful manner. The figures are far too unfinished, with regard both to correct action and detail, for a subject of low life in particular.

No. 74. 'Hungarian Fruit Girls at Devotions,' J. ZEITTER. They are adoring before a road-side image of the Virgin. This usually loose and easy manner of worship is well portrayed. The picture would have been improved by a little warmth in the sky.

No. 77. 'Interior of a Country Stable,' J. F. HERRING, sen. Life-like, and very striking; a remarkable advance in the Art. The horses are capitally painted.

No. 84. 'Scene in the Isle of Dogs, Thames,'

J. B. PYNE. Another of the familiar views of this artist, painted with his usual skill, delicacy, and judgment. We have here literally nothing but a dilapidated house and a broken-up boat; yet see what talent of a high order can make of such poor materials. There are few pictures in the exhibition we should more earnestly covet.

No. 85. 'Landscape and Cattle,' J. WILSON, jun. There is a truth and unqualified earnestness about this picture, which pronounce its author gifted with rare talent for landscape-painting. This is a picture to which time will give value.

No. 104. 'A Light Breeze,' J. WILSON. The title is unnecessary, for the wind seems to be felt by every object in the composition. There is movement in the clouds and in the water, the cross-cutting waves of which give the appearance of a powerful current, such as is seen at the embouchures of rivers.

No. 106. 'The Enchanted Garden of Armida,' F. Y. HURLSTONE. A large picture, the subject of which is from Tasso—that part of "Gerusalemme" wherein Rinaldo is described as in the power of the enchantment, Armida. The arrangement of colour and the effect of the picture are good, but its better qualities are deteriorated by a certain degree of hardness. Although the magic power of Armida be understood, yet we would have had her painted with dark hair, for many cogent reasons we could advance. All compositions are faulty which do not at once convey to the mind the tone of the subject.

No. 128. 'Shillingford Bridge,' J. TENNANT. Painted with all the force and sweetness which give value to so many works by this excellent artist.

No. 135. 'Scarborough Town and Castle,' A. CLINT. One of several pictures in a different tone of colour from those by which we know and admire this artist. The general character of the picture in colour is scorched, unpleasant, and deficient in the harmonies necessary to render a hot picture a pleasing one. We much prefer No. 7, which is in his usual mode—grey, clear, and forcible.

No. 140. 'Corn-field,' A. MONTAGUE. A fine mellow tone of colour pervades this very beautiful little work, which is thrown together with a masterly and rapid execution.

No. 144. 'Edinburgh and the adjacent Country, from Leith Roads,' J. WILSON. The distance of this picture is in colour quite equal to anything that has been done in this country even by the great Richard Wilson himself.

No. 149. 'The Story of Cosmo de Medici and Don Garzia,' J. F. HEAPHY. A work of very high merit, manifesting great power; the subject is, however, a revolting one—and scarcely within the province of Art.

No. 150. 'Emigrants receiving News from England,' R. J. HAMERTON. The character of the scene and of the people, with their avidity to hear the contents of the letters, tell at once of comparative solitude, a father-land, and distant friends. The work is far too unfinished, and must be judged only as a design.

No. 158. 'Wreck on the Coast of Normandy—stormy Sunset,' H. LANCASTER. If we can turn Mr. Lancaster aside from this repulsive arrangement, or, we should say, non-arrangement of colours, we may save him the loss of many years' labour. He had better throw away red from his palette than prostitute it in this manner, without either its natural or pictorial equivalents.

No. 165. 'Devonshire Scene,' J. W. ALLEN. The foliage in this picture is wrought into somewhat of stiffness; and the distant heather is as strong in hue as that of the foreground; there are, however, many beauties in the work, of which the background is, perhaps, the most striking.

No. 175. 'Hayradden, the Bohemian Guide,' J. ZEITLER. The famous Guide in "Quentin Durward" is conducting the hero of the novel and the two ladies through one of the defiles in their route. Few artists could so well have imparted to this figure the character by which it is distinguished; it bears out well the description of the text.

No. 186. 'A Scene in the Middle Ages,' A. J. WOOLMER. This is decidedly the best picture by this artist. The composition is one of much grace, and the figures are woven together with an elegance which, if not wholly Mr. Woolmer's, is seldom reached by the practised figure-painter; while a tendency to more natural tones than is usual with this painter, furnishes an unlooked-for charm to the work. Still, even here, we have to urge the

objection we shall urge more strongly in noticing others of the artist's productions.

No. 201. 'Going to Water,' J. TENNANT. Very like Albert Cuyp done into English. The subject is the herd driving the cattle to their evening draught; the whole is most effectively made out; but the purity and tenderness of the toning suffers from the hardness and determination of manner with which the trees are painted.

No. 219. 'Portrait of James Montgomery,' T. H. ILLIDGE. A capably-painted portrait, and a striking likeness of the estimable poet.

No. 227. 'London, from Greenwich Park,' J. B. PYNE. The view is presented to us in a warm summer afternoon; and London, the Thames, and distant objects, lie in the sunshine gleaming through the veil of smoke which is thrown over them. One well-defined purpose is obvious, and it is prosecuted throughout the picture with the best results. We have often seen this view painted, but never so felicitously as in this production.

No. 254. 'Scene from the Devil on Two Sticks,' A. SOLOMON. A clever picture of an insane lady, but a palpable copy from a French wood-cut.

No. 274. 'Tour de Marché Rouen,' E. HASSELL. The town itself is firmly and substantially painted, but it stands alone—it is unsupported by the other parts of the picture.

No. 285. 'Gipsies,' R. HUSKINSON. This work is distinguished by much nature, even such as is most appropriate. It is well coloured and composed.

No. 316. 'Basse Ville, Rouen,' C. F. JENKINS. Too great an attention to finish has destroyed the breadth of this work; but it yet affords a valuable description of Norman street-architecture as it may have existed for centuries. It is very like the place.

No. 327. 'The Goatherd,' W. SHAYER. Throughout the whole of the works of this artist one form of grouping prevails, which we believe is termed the pyramidal. Years ago this was his favourite arrangement, and is so still; it is undoubtedly effective, but looks artificial, and is certainly monotonous when so often met with in the composition of one painter. This picture is more pure and less mannered than usual.

No. 334. 'Calais Roads—a Fresh Breeze,' F. A. DURNFORD. Fort Rouge has been a subject for every French and English sketcher "time out of mind;" it is easily recognisable here. The water is too much cut up; had it been painted with more volume, the main circumstance had been better supported.

No. 333. 'Catram Common, Surrey,' J. W. ALLEN. The objects here compose admirably, and the picture generally is painted with a clear apprehension of some of the best points of landscape-painting; but some passages of the work exhibit an over-anxiety for cleanliness and flatness of tone, which has been productive of insipidity and tameness.

No. 370. 'Earning a Pound,' R. B. DAVIS. This is a horse story, and the pound is earned by the animals breaking into a corn-field. The last to cross the fence is a miserable jade, nearly akin to some of Morland's. This artist discusses very tritely the equine *physique* and *morale*, but his pictures would gain in value by more breadth.

No. 371. 'Brighton Boats, Fishing,' J. C. GOODEN. A mackerel breeze is here described, but the water is too much fretted into ridges. The colour is clean, and the picture throughout carefully studied.

No. 421. 'The Valentine,' W. TAYLOR. A pleasant composition—wrought with much ability.

No. 427. 'Study of a Head,' J. BAXTER. A simple but most beautiful work—though small, of very great value. We augur from it the future fame of the painter.

No. 451. 'Anty McQueen asking a Blessing of Gray Lambert,' T. CLATER. A subject from Mrs. S. C. Hall's "Irish Sketches"—treated with truth and feeling.

No. 467. 'Dogana da Mare, Venice,' J. HOLLAND. We have in this picture one of those subjects from fallen Venice, which, from incessant repetition, must be considered as always overdone, if ill-done; but with the pearl of the heaven and the emerald of the sea, as given here, bursts upon us with all the charms of novelty and natural beauty.

No. 479. 'On the Coast of Dieppe,' H. LAN-

CASTER. The old chateau is a prominent object in the picture. The distant mist under the sea is very blue—too cold, and the foreground is much broken, otherwise the work possesses many merits.

No. 490. 'An Awkward Playfellow,' H. J. HAMERTON. A beach scene, with a group of children in the foreground, with near and distant circumstances telling of the occupation of those whose bread is gathered from the waters: the foreground is painted with much firmness, and puts the middle and remote distances in their places with the best effect. The awkward playfellow is a newly-caught lobster, with which a puppy is amusing himself.

No. 507. 'The Fifth of November,' T. CLATER. A capital and highly characteristic group; the interest of which is rather too much scattered.

No. 511. 'Lady—there is the Prisoner,' J. GRAY. This picture is placed too high; it is well worthy of a lower place. The incident is common enough in novels and romances: the visit of a lady to her lover or husband, who is confined in a dungeon. It is not only easy of interpretation, but conveys perfectly the sentiment intended.

No. 512. 'Tower on the Rhine, near Andernach,' C. F. TOMKINS. This tower is a very old acquaintance of the picture-loving public. Every river has peculiarities in its scenery, and that of the Rhine is not to be mistaken; the identity is sufficiently marked in this picture, which is of great excellence.

No. 516. 'Moonlight,' Late J. B. CROMBIE. This work is better worthy of a lower place than many which have been so favoured; it is characterized by a tenderness and poetic feeling which proclaim a deeply-seated veneration for the beautiful.

No. 544. 'Maria—vide Tristram Shandy,' F. STACKPOOL. The old subject, and with no originality; but still a very pleasing picture, painted in a very able manner.

No. 553. 'Peasantry of the Kingdom of Naples,' A. W. ELMORE. A man and woman, the former drinking wine from a *fiacca*, in the manner of the people of Naples, that is, by holding the bottle at some distance from the mouth, and directing the stream into it. The picture is somewhat flat in colour, but the description is accurate and complete.

No. 557. 'Footway over a Marsh,' A. MONTAGUE. This is in treatment very like a water-colour work, or a low-horizoned Dutch picture, which surprises because so much is made of materials so slight. There is a degree of flatness in the colour, unlike nature, but, as a whole, the production is a successful effort.

No. 562. 'Morning,' W. A. KNELL. This is a marine composition; the sea is in shadow, telling against the morning light in the distant sky. A pilot is about to board a ship, which bears evidence of having passed a very stormy night.

No. 566. 'Relieving Guard,' W. BARRAUD. The scene is laid amid the wild haunts of the buck and the roe. A full-grown antlered stag has been shot, and left upon the heather in charge of a terrier until means of transport could be obtained; and the dog welcomes his master, whom he once approached. The incident is impressively related.

No. 578. 'A Coast Scene,' W. H. BAGE. In short, a portrait of a huge rock, looking like one of the natural bastions of a perpendicular sea-wall. It seems to have been copied from nature, and has, consequently, sufficient substance and weight. The "scene" is by no means interesting, although much has been made of it.

WATER-COLOUR ROOM.

No. 612. 'May Day,' A. D. FRIPP. This we consider one of the most extraordinary work of a young artist produced this season. The great difficulties are completely overcome (varied modification of the expression of delight, and structural variety in the faces acted on). There are one or two faces here which resemble a nest of snails, which are all at home, and all "lending a hand" to light up an expression, of more naturalness and vitality than one often sees expressed on paper.

No. 688. 'Lake of Geneva,' J. HOLLAND. A drawing on which much care has been bestowed with the most profitable results.

In commencing this notice we referred to our inability—at so late a period of the month—to render to the exhibition the full justice it deserved. We have been compelled to pass over many pictures, which merit not only comment but high commendation.

REVIEWS.

WILKIE'S SKETCHES IN TURKEY, SYRIA, AND EGYPT. Lithographed by JOSEPH NASH. Published by GRAVES and WARMSLEY.

These sketches, twenty-six in number, are a selection from Wilkie's Eastern portfolio, and among them are many pictorial indices directly pointing to recent events in Turkey and Egypt; but their chief value is centred in their striking "character." The subjects, it may be conceived, are brought forward in the very purity of their nature; and, inasmuch as they are different from everything else of the kind that has been attempted, so are they proportionably more excellent. Although we consult the finished picture for the true calibre of genius, yet the slightest sketch may abound with evidences of vast power; and thus it is with the series before us, every line of which is in close relation with temperament and habit. Rembrandt was much struck with the personal points of the Osmanli, and he painted those that fell in his way with such truth, that Wilkie no sooner had opportunity of commencing his observations than he exclaimed, "Surely Rembrandt must have been in Turkey."

Had Sir David Wilkie lived to execute his contemplated works, this tour would have afforded another marked epoch in his career, as he purposed painting religious subjects from such fitting materials as he should collect; and the soundness of his views on the subject are incontrovertible, for the characters in almost all scriptural compositions are, according to circumstances, Italian, French, German, or English. This single circumstance—though only one of a hundred—proves that there is yet much to be done. To show with "how little wisdom the affairs of Art are managed," it is only necessary to observe, that any originality of character exhibited in a work is immediately transferred, under various modifications, to others. If, throughout the human race, there were no distinctive national characteristics, then might the European stand for the Asiatic; but since national distinction is so strong, he who seeks particular impersonations on that soil to which they are indigenous, must approach truth as nearly as can be done by human means.

The sketches are lithographed by Nash with all the force and spirit of the originals. We know no other artist who could have followed Wilkie with greater success.—No. 1 is 'Mehemet Ali' (a portrait exhibited in the Royal Academy), in whose cat-o'-mountain eye we read the last chapter of the history of Egypt. Assuredly no man has ever been better portrayed, morally and physically. A portrait of the present Sultaun was exhibited at the same time; and this also is in the selection. 'The Turkish Letter-Writer' consists of a public scribe of Constantinople, and two women—one Greek, the other Turkish—to whom he is reading a letter. The composition is most effective, and all the incident novel and striking.—No. 7 is 'A Portrait of Halakoo Mirza,' a Persian Prince resident at Constantinople; it is one of the most remarkable heads we have ever seen,—of a character altogether unknown in Western Europe. On this drawing Wilkie has bestowed much care, with the intention of painting from it a head of the Saviour. In seeking an impersonation of Christ from the region of his birth, he was much more consistent than the great masters, who have never gone beyond accepted classicities.—'Group in a Café at Constantinople.' This is a quiet *conversazione*, at which coffee and the chibouk assist.—'The Travelling Tatar to the Queen's Messenger;' the man who brought to Constantinople the news of the fall of Acre. There is much that is picturesque about him, being presented in the full Tatar costume.—'Sotiri, principal Albanian to the Consulate at Bucharest,' and a fine fellow he is—so much so, that Wilkie, on meeting him in the streets of Constantinople with Mr. Colquhoun, the British Consul at Bucharest, immediately requested permission to sketch him.—'Dragoman of Mr. Moore, British Consul at Beyrout.' This is an admirable figure; its character would render it, perhaps, the most remarkable in any composition in which it might sustain a part.—'Christ before Pilate.' This drawing is composed under the impressions which Sir David Wilkie entertained of religious painting. Pontius Pilate is here correctly drawn with Arabian features: we find him constantly painted as a Roman. If the artist wish thus to point out his country, it were better to do

it correctly, as Wilkie has done, for he was an Idumean.—'The Tatar relating the News of the Capture of Acre.' The scene of the Tatar's narrative is a *café*, wherein he is surrounded by an audience of diverse nations and creeds. This is indeed a picture; the Tatar is the only composed figure of the group, and the centre to which all eyes are directed. Such faces could never be conceived; they are only to be found on living shoulders.—'Hebrew Women reading the Scriptures.' This sketch has been intended for a picture, without, perhaps, any change in the composition; and, had it been executed, it would have been one of the gems of our school.

Of the twenty-six sketches, we mention but a few; and we do not speak especially of these because they surpass the others in beauty, for every one would form a prolific subject for a lengthened essay. They are unlike everything that has preceded them; each is in itself an achievement, and yet the whole constitute but the foundation of a structure which can never now be perfected.

PAUL AND VIRGINIA. Two Prints. Pient par SCHOPIN. Gravé par EUGENE JAZET. Publishers, GOUPEL and VIBERT, Paris. HERING and REMINGTON, London.

The importation of foreign prints is a new feature of the age. It is one of the signs of the times; a sure token of the onward "march of Art." We shall rejoice to welcome them, as opening another source of intellectual enjoyment and profitable study. However ready we may be to dispute with continental schools their claim to pre-eminence as colourists—a claim, we think, which admits of no question—we must concede to them supremacy in the art of drawing—the foundation of all excellence. Many of our artists are in the position of "scholars" who write books before they have learned the grammar of the language; the natural consequence being, that they commit perpetual blunders, which are insufficiently atoned for by brilliancy of imagination, boldness and vigour of composition, and even grace and elegance of style. We may render, therefore, very essential service to the British artist by directing his attention to these acquisitions, which are now arriving in numbers from abroad; and for the due and proper circulation of which, a dépôt has been, at length, established here—the depot of Messrs. Hering and Remington, 153, Regent-street. This salutary arrangement will, we trust, have the effect of preventing the unscrupulous robberies that have been perpetrated, from time to time, in this country, and which arose solely out of the fact that hitherto the things coveted here were not to be obtained here, without considerable and embarrassing difficulties.* It is only just that we raise our voices against a system which strikes at the root of all just dealing. In literature, there has been a general outcry for international copyright; surely it is only equally right that the principle should be applied to the Arts, and that a dishonest person should be liable to punishment for appropriating what does not belong to him, whether he picks his neighbour's brains or his pocket. For our own parts, we shall do our utmost to prevent such thefts for the future; thefts which are no longer to be excused, even upon the weak argument of necessity. The best productions of the Continent are now within our reach, and at prices scarcely larger, if at all larger, than the forgeries.

The two prints under more immediate notice are illustrative of the famous story—perhaps the most popular of our translations from the French, and as universally known in England as it is in France. "Paul and Virginia" has originated a vast number of pictures in every country. These conceptions of M. Schopin are from the gentler episodes.

* As examples, we have now before us the two prints, engraved by Martinet and Dupont from the two famous pictures of Delaroche—"The Death of Lord Strafford" and "Charles the First in the Guard-room" (transmitted to us by the courtesy of Messrs. Goupel and Vibert); and two base copies of them—which have been, to our knowledge, extensively circulated in England—engraved by Mr. Sanders. We prized the bad copies until we examined the original prints. The former are now, to our minds, worthless; while the latter will class among the most cherished and valued adornments of our home. They are line engravings of the most exquisite order, and may give practical lessons in the art. It is impossible, indeed, to praise them too highly, or to recommend them too strongly.

In the one, the boy and girl lovers are lost in the forest; in the other, the separation is about to take place, the farewell being indicated less by the vessel in the offing than by the mournful countenance of the young maiden as she presses the youth's hand. They are touching readings, such as appeal to memories and reach the heart. Although, as works of Art, they do not reach the highest grade, they are beautiful and interesting, true in design, and finely executed in mezzotinto, and will be desirable acquisitions to all by whom excellence in painting and engraving can be estimated.

COSTUMES. Par A. DEVERIA. Publisher, GOUPEL et VIBERT, Paris; HERING and REMINGTON, London.

This series comprises 100 coloured lithographic prints, and exhibits the costumes of the various countries of the world. It forms a rich treasure-store to the artist, the amateur, the dramatist, the author, and—strange medley—the milliner; for those who call to mind the immense variety of draperies, and the highly picturesque dresses of the several European and Eastern states, will readily believe that an almost inexhaustible fund of information is supplied by the collection. Even to those who may not be able to estimate these prints as interesting and valuable works of Art, they may be strongly recommended as furnishing a continual source of instructive amusement; a delightful companion for the drawing-room during our dark winter evenings, and a pleasant aid to render profitable the long twilights of summer.

In the production of coloured prints the French have very far surpassed us; such a series as this could not be "got up" in England at less than thrice the cost; we have a case in point in "The Clans," by R. R. M'lan, noticed in this number, the price of which is necessarily governed by the estimated amount of sale and the expense of colouring.

Turn over this collection where we may, we are sure to meet a print of rare interest and value, a fine and accurate display of national character skillfully drawn, and the colours carefully and minutely laid upon the paper. They are not mere dry examples of portraiture; each is arranged as a picture; and though in most instances the print consists of a single figure, taste and judgment have been exercised in giving to it a pictorial effect by which its worth is enhanced considerably.

The number of female portraits is greater than are those of the other sex, obviously because the dresses are more peculiar and more picturesque. Here we have "Dames" of the several leading epochs of France; Spanish ladies in all possible varieties; fair Florentines, Venetians, Bohemians, Belgians, Greeks, Chinese, Polonoise, Swiss, Russians, Portuguese, Turkish, Flemish, and our own English maidens and belles Ecossais. We might advantageously fill a page with descriptions of the different costumes; indeed if we entered upon the task at all, a page would hardly suffice. We must content ourselves with referring the reader to the "Series;" he may select according to his fancy or his want, at a sacrifice of money marvellously small, considering the profit and enjoyment to be derived from the collection either as a whole or in parts.

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